The Art of

DreamWorks

HOW TO TRAIN YOUR DRAGON
THE HIDDEN WORLD

Foreword by Jay Baruchel & America Ferrera

Introduction by Dean DeBlois • *Afterword by* Chris DeFaria

Text by Linda Sunshine

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Put on your winged Dragon Armor, grab your Dragon Blade, hop on your obedient Skullcrusher, and get ready for the ride of a lifetime with your favorite dragons and Viking warriors in the most astonishing chapter of the *How to Train Your Dragon* trilogy. Fans will delight in the discovery of previously unknown dragons, the threat of a devious New World villain, and the quest for sanctuary that propels the story to extraordinary new heights (and depths!). Venture into the Hidden World where dragons roam free.

In this brilliantly illustrated, full-color book, Dark Horse Books and DreamWorks Animation join forces to celebrate the climactic culmination of the adventures of Toothless and Hiccup. Featuring hundreds of pieces of original art and commentary from director Dean DeBlois and the many talented artists and filmmakers who have created this masterpiece of storytelling and animation.

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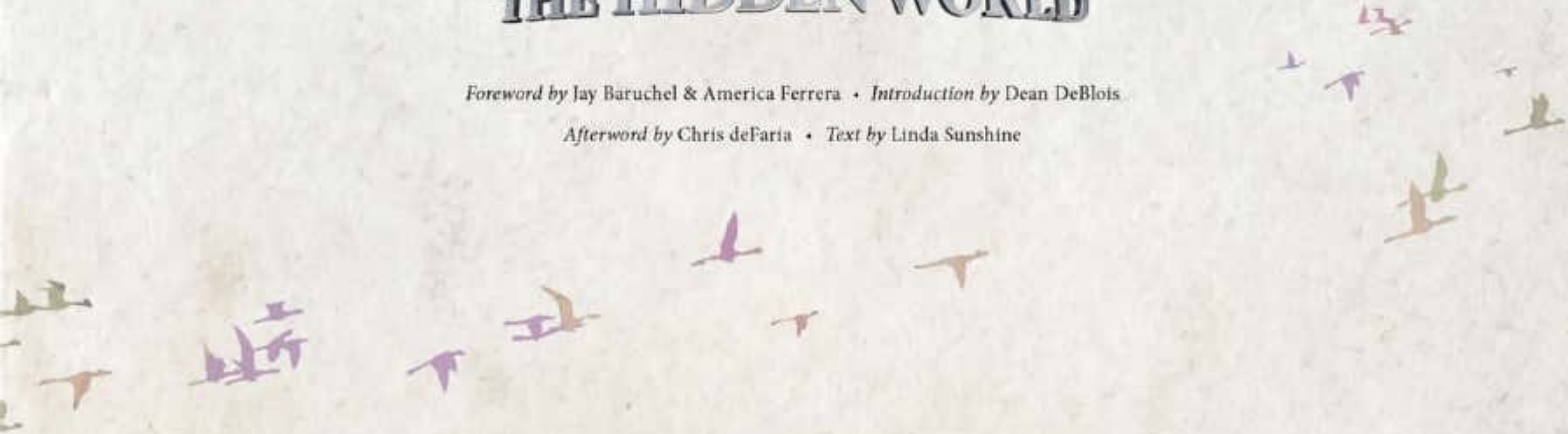

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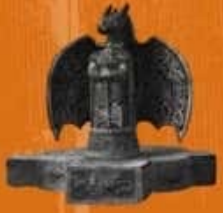
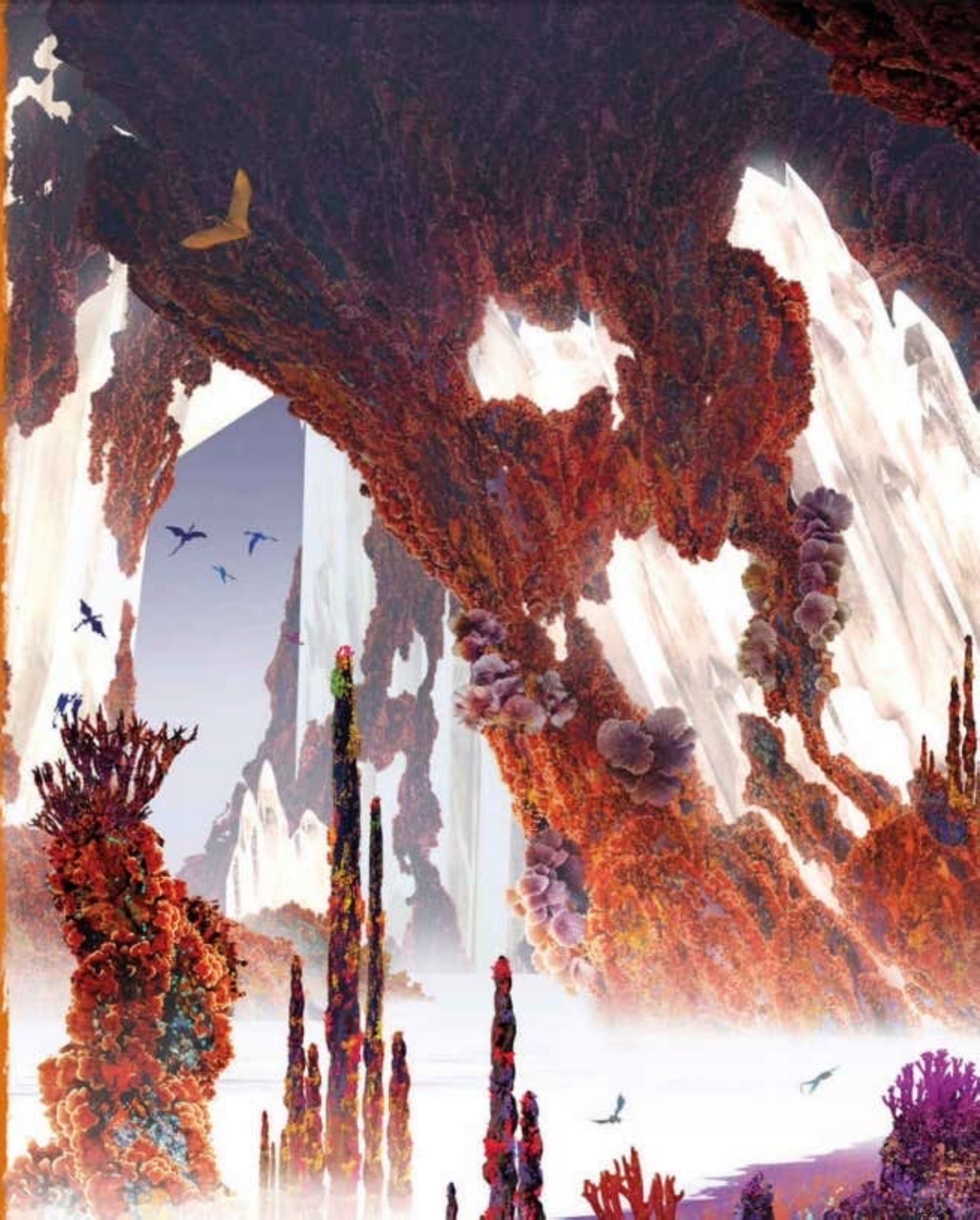


PAGE 1: Toothless & Light Fury - *Tron Mai*
PREVIOUS PAGES: The Hidden World - *Pierre-Olivier Vincent*
ABOVE: Toothless and Stoick Statue design - *Kirsten Kawamura*
OPPOSITE: The Hidden World - *Pierre-Olivier Vincent*
FOLLOWING PAGES: New Berk - *Pierre-Olivier Vincent*



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Jay Baruchel

Hi gang! It's your old pal Jay B here!

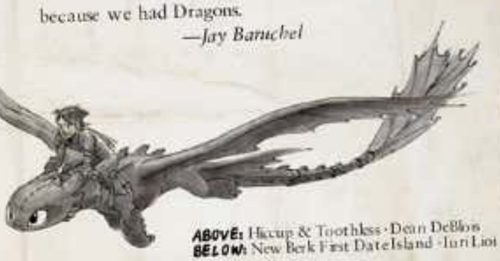
For over a decade I have been a part of an adventure, the likes of which most people dream about.

I can't believe we're here! This is it, the culmination of over a decade's worth of work. A huge part of what makes everybody fall in love with these films is the rich, colorful, unique world in which they exist. All I have to do is show up and talk for a bit, then three years later, I get to show up and see myself in a work of art.

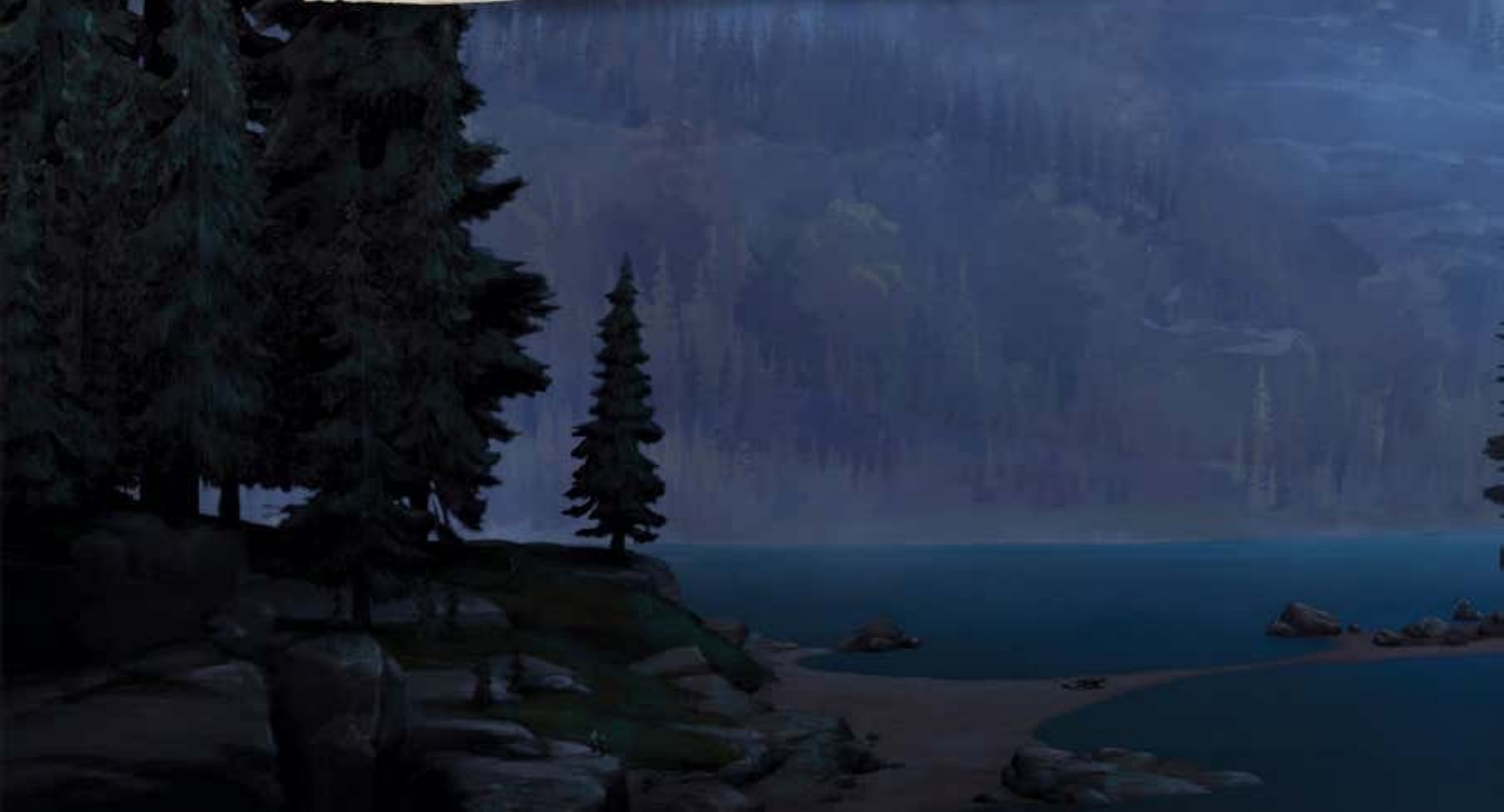
When you watch our movies you see characters and creatures unlike anything else. These books have been a testament to the caliber of that work. So turn these pages and let your imagination run wild. If you enjoy looking at this art half as much as I do, I know this will be one of your favorite books of all time.

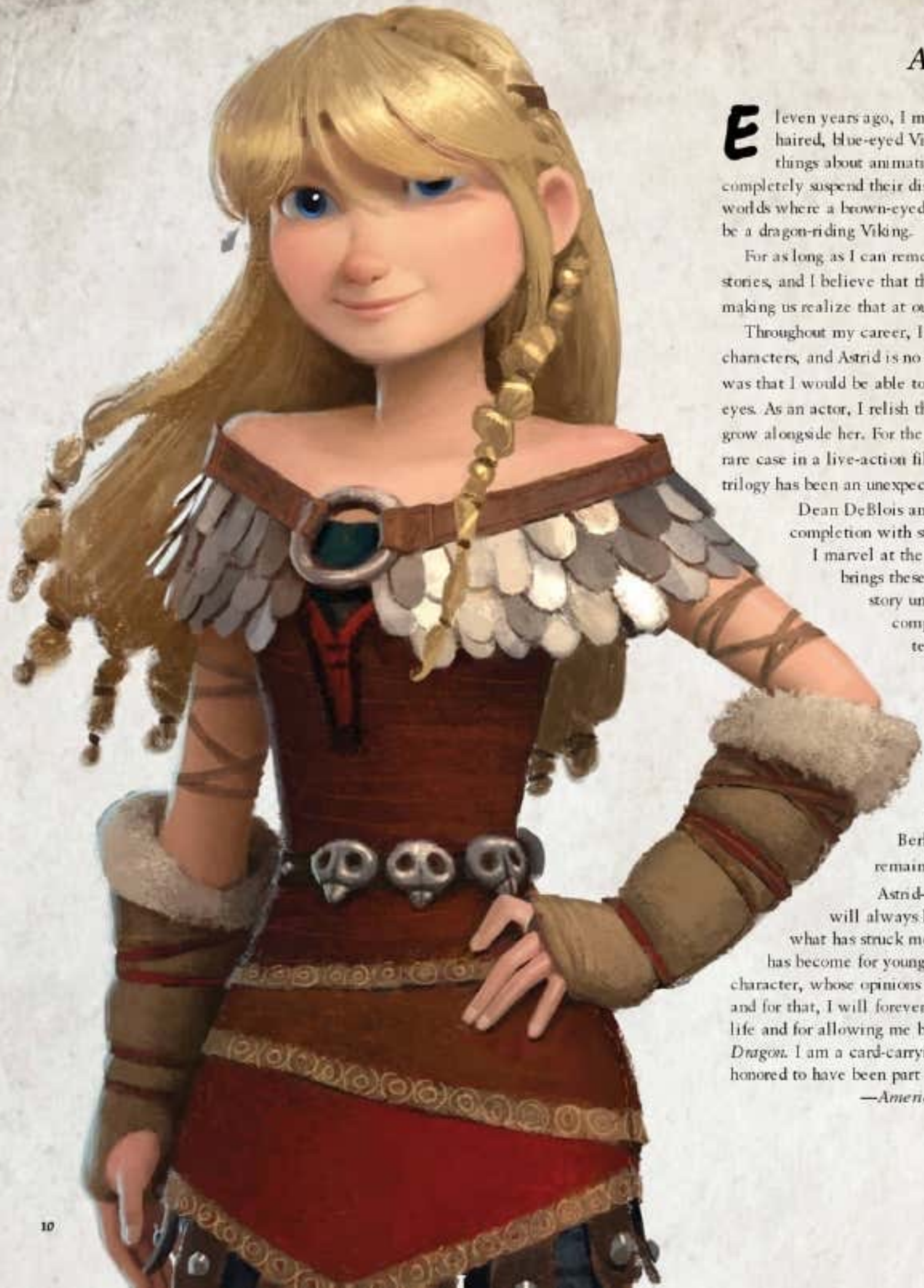
This was Berk. This was like no other place, because we had Dragons.

—Jay Baruchel



ABOVE: Hiccup & Toothless · Dean DeBlois
BELOW: New Berk First Date Island · Iuri Lioi





America Ferrera

Eleven years ago, I met, and then became, Astrid Hofferson. A blond-haired, blue-eyed Viking. And that, to me, is one of the awesome things about animation; worlds are created that require audiences to completely suspend their disbelief, worlds in which everything is possible, worlds where a brown-eyed, brown-haired, Honduran American valley girl can be a dragon-riding Viking.

For as long as I can remember, I have always had a passion for telling great stories, and I believe that the power of storytelling has the ability to unite us, making us realize that at our core, we're all the same.

Throughout my career, I have been fortunate to play strong, empowered characters, and Astrid is no different. But what I didn't expect in this trilogy was that I would be able to see this character literally grow up before our very eyes. As an actor, I relish the opportunity to spend years with a character and grow alongside her. For the most part, that only happens in television and the rare case in a live-action film franchise, so to have this happen in the *Dragon* trilogy has been an unexpected and extraordinary experience.

Dean DeBlois and all the artists have brought this trilogy to completion with such care and passion. I watch these films and I marvel at the nuances in the story and the animation that brings these characters and worlds to life. When I watch the story unfold, I forget that I'm watching animation ... I'm completely lost in the characters' journeys, which is a testament to storytelling in animation and how it can transcend the preconceived notions that animation is a genre, or just for kids. It's not. It's simply a medium, another way to tell a great story.

I have watched Astrid's character transform from a tough model Viking ready to be the best dragonslayer in all of Berk, into a compassionate young woman, able to stand alongside Hiccup, ruling Berk, with her own opinions and ideals. All the while remaining fiercely capable and independent.

Astrid—and of course Hiccup, Toothless, and Stormfly—will always hold a special place in my heart. Looking back, I think what has struck me the most is what a positive role model Astrid has become for young girls and boys. For them to see a strong female character, whose opinions are valued and trusted, means the world to me and for that, I will forever be grateful to the filmmakers for bringing Astrid to life and for allowing me be a part of the incredible world of *How to Train Your Dragon.* I am a card-carrying fan of this epic trilogy and feel so proud and honored to have been part of this journey.

—*America Ferrera*

LEFT: Astrid Clothing Concept · *Woonyoung Jung*
OPPOSITE: Color Key · *Ruben Perez*

Introduction

THE STORY OF *HOW TO TRAIN YOUR DRAGON: THE HIDDEN WORLD*

by Dean DeBlois

Back in 2010, on the heels of *How to Train Your Dragon*'s successful box office run, I was asked to come up with ideas for a sequel. I pitched the notion of a trilogy that would chart Hiccup's coming of age over three acts, from the tenacious nuisance runt of his Viking tribe, to the wise and selfless leader he was destined to become.

I was inspired by a conversation with Cressida Cowell, author of the *How to Train Your Dragon* books, in which she mentioned that she was working on the last novel in her series—one that would explain what happened to the dragons and why they are no more, tying into the opening lines of her first book: "There were dragons when I was a boy." I found the idea both gripping and emotional. It fed into a theme that I love in stories, in which two disparate characters, brought together by extraordinary circumstance, impact one another's lives in such profound ways that they will never be the same again, even if they must part ways. It's a truth that is both life affirming and transformational, and when done right, the effect is indelible.

The problem that faced us was: how do we tell a story in which the Vikings and dragons separate in the end and not have it be a let-down? Would our audience hate us for it? The prospect made everyone nervous at first, but I believed that the answer was in taking everyone, characters and audience alike, along for the emotional journey, so that we would all reach the same selfless decision that our hero Hiccup would eventually make.

It felt like a gutsy challenge and a worthy culmination of our trilogy, so with that goal in mind, a thrilling quest began to take shape, with the ambition of delivering grand adventure, comedic characters, wonder, and above all, heart. What follows is the story that transpired.

Our story begins a year after the events of *Dragon 2*. Best friends Hiccup and Toothless are now young chiefs of their respective tribes. Together with their trusty team of dragon rescuers, they've become the bane of trappers everywhere, springing dragons from captivity in comedic romps and whisking them back to their *now overcrowded* home island of Berk. Though Hiccup has achieved his dream of free and peaceful coexistence with their beloved winged friends, dragons *will* be dragons. Not only are they large, unruly, and living on top of one another, the same dragons keep getting caught, requiring rescue time and again. It's turning out to be an unsustainable way of life.

Part of the problem is that the whole world now seems to know about Berk. Drago's defeat at the hands of Hiccup and Toothless has made the dynamic duo famous. New warlords have risen up—and they're willing to do anything to get their hands on Berk's coveted dragon army. They know that the Berkian flock is protected by a new alpha dragon, a Night Fury named Toothless. So they decide to hire the hunter responsible for having driven Night Furies to extinction. Grimmel the Grisly is a crafty, seasoned prize hunter whose fame now lies in question with the realization that one Night Fury slipped through his fingers. He's determined to finish the job. And he has something that not even the king of all dragons can resist: a rare and exotic *female* variation of his species known as a Light Fury.

After striking a rich deal with the testy warlords to capture Toothless and deliver the flock, Grimmel lays a trap in the back woods of Berk. Toothless takes the bait, discovering the stunning Light Fury, drugged and uneasy. Despite her warnings of the trap, Toothless frees her, giving way to a magical moment. That is, until Hiccup and Astrid spoil the moment. The spooked Light Fury blasts at them and flees into the night, leaving the king of dragons reduced to a lovesick, whimpering mess.

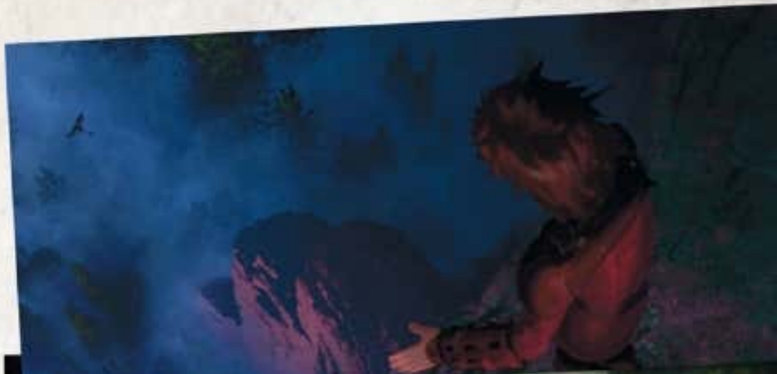
With his best friend now crazed to find the Light Fury, Hiccup returns to the woods, discovering evidence of a trap intended for Toothless. He takes the alarming news back to the village. Eret recognizes the handiwork, warning Hiccup that Grimmel the Grisly is on the job and not to be underestimated.

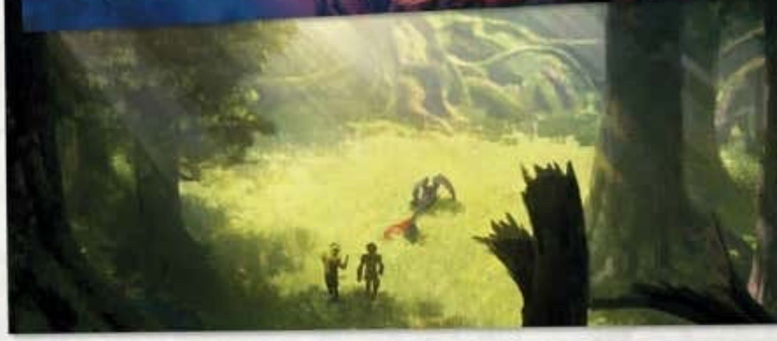
Hiccup confidence is rattled by a late night house call by none other than Grimmel. The face to face encounter gives way to a trap of Hiccup's design, but Grimmel is no amateur. He calls upon his hunting pack of vicious Deathgrippers to tear apart Hiccup's house and aid his escape. Before leaving, he demands that Hiccup give up Toothless or else suffer the destruction of everything he loves.

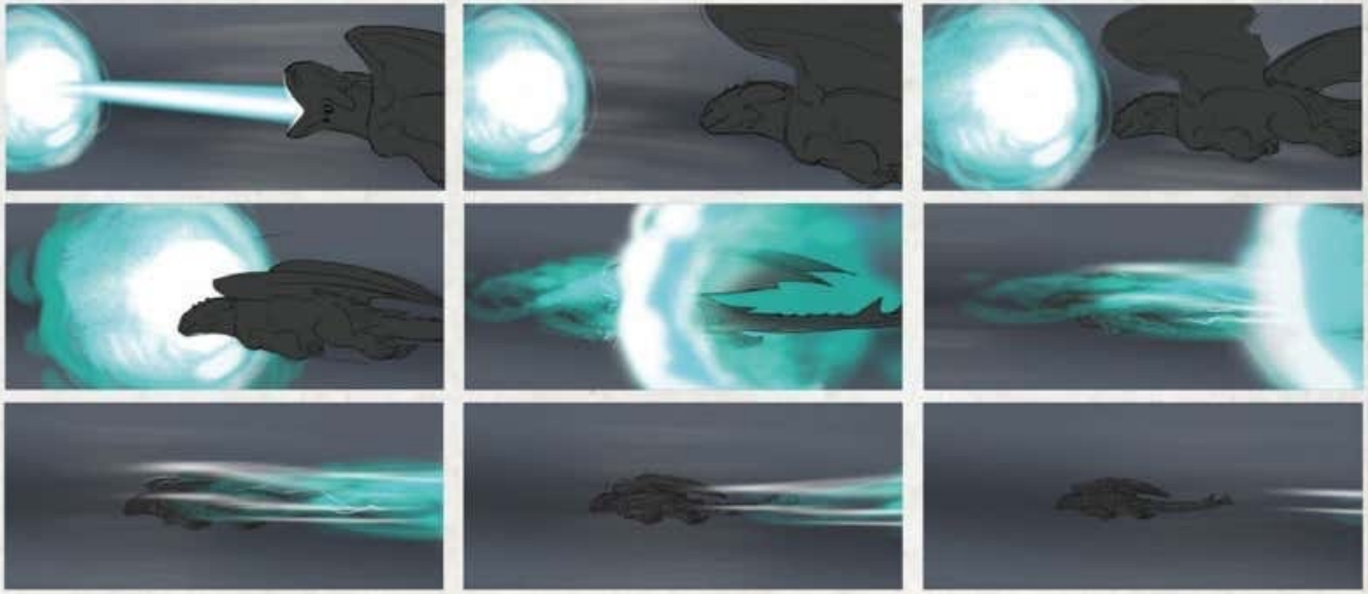
A gathering is called in the middle of the night. A debate over how best to deal with the threat leads to a bold proposition – an ancient mariner's myth of a land beyond the edge of the Earth, rumored to be the ancestral *Hidden World* of dragons. Convinced that a drastic move is needed to protect their dragons from an ever-shrinking world, Hiccup sells his people on the quest to find the mythic sanctuary.

The next morning, the warlords arrive with their armada, ready to take possession of the dragon army. Instead, they find Berk deserted. Grimmel reassures them that forcing the Berkians out is part of his plan. They have abandoned their only defensible position and the alpha is successfully distracted by the Light Fury. He promises the warlords that the Berkians won't get far.

Spurred on by blind faith and determination, Hiccup and Toothless lead their people and dragons deep into the west, flying beyond their map with everything they can carry. Comedic fussing abounds as the tired Vikings question the wild goose chase. A dazzling appearance by the Light Fury silences everyone. She repeatedly appears and then vanishes into thin air as her skin turns mirror-like by the heat of her own fireballs. Elated, Toothless peels off to pursue her, but her attempt to "rescue" him by tossing Hiccup out like the trash only leads to another botched encounter. The wild ride yields one upside however: a spectacular unmapped island for the weary travelers to lay camp.







ABOVE MIDDLE RIGHT: Color Keys · *Woonyoung Jung*
TOP RIGHT: Color Key · *Ruben Perez*

ABOVE: Storyboards · *Matt Flynn & Simon Otto*

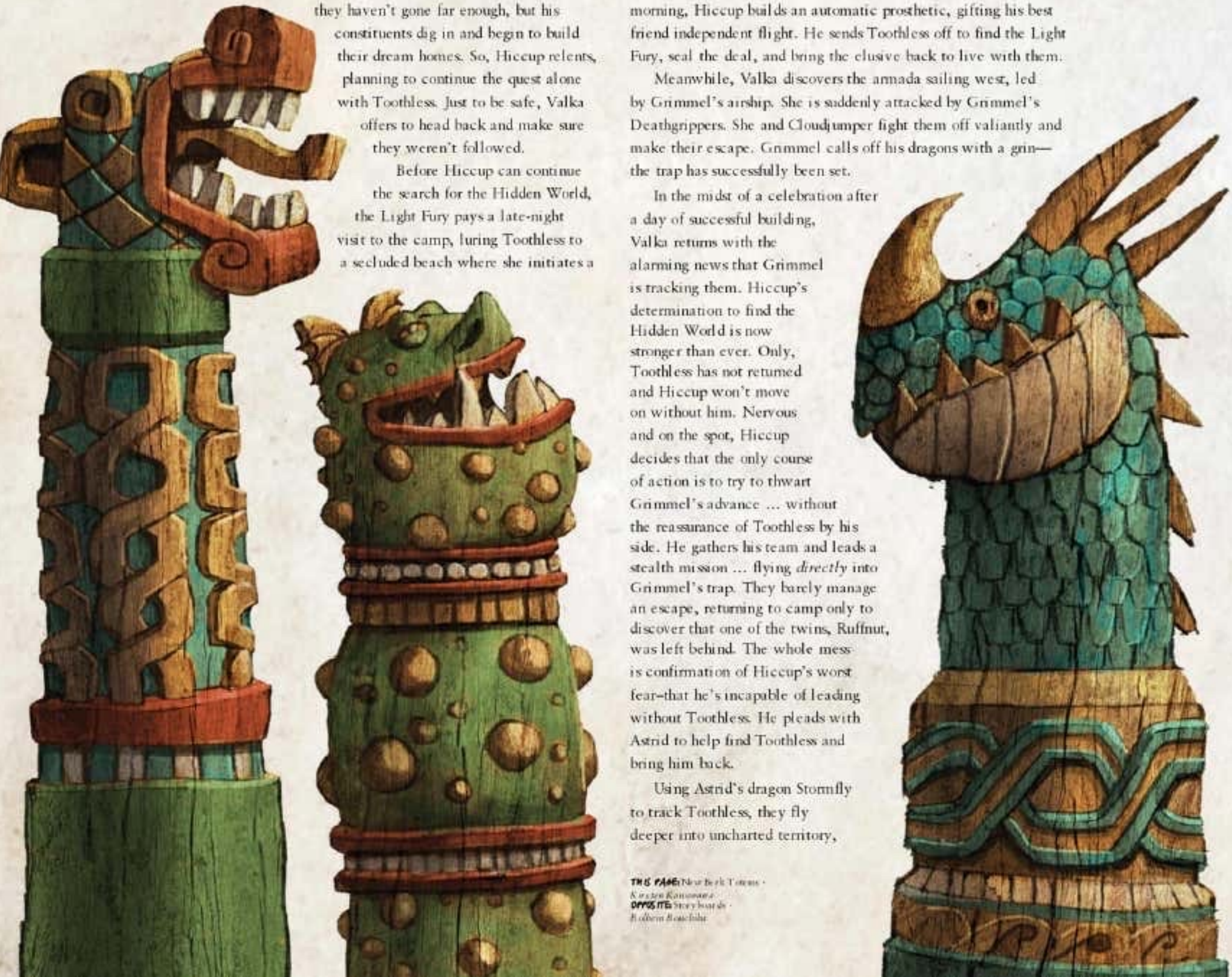
The land turns out to be everything the displaced Berkians could hope for: a massive, pristine valley hidden above the clouds, with lush pastures, a spring-fed lake, and towering spires that guard it like a fortress. It isn't the Hidden World, but the road-weary travelers don't care—this paradise is *real*. Hiccup feels that they haven't gone far enough, but his constituents dig in and begin to build their dream homes. So, Hiccup relents, planning to continue the quest alone with Toothless. Just to be safe, Valka offers to head back and make sure they weren't followed.

Before Hiccup can continue the search for the Hidden World, the Light Fury pays a late-night visit to the camp, luring Toothless to a secluded beach where she initiates a dragon courtship dance. However, Toothless is a complete amateur, and despite Hiccup's stealthy coaching from the sidelines, he botches the first date in hilarious fashion. Only by being himself does he finally win her over. Smitten, she tries to lead him away, but due to his missing tail, Toothless is unable follow. So, the next morning, Hiccup builds an automatic prosthetic, gifting his best friend independent flight. He sends Toothless off to find the Light Fury, seal the deal, and bring the elusive back to live with them.

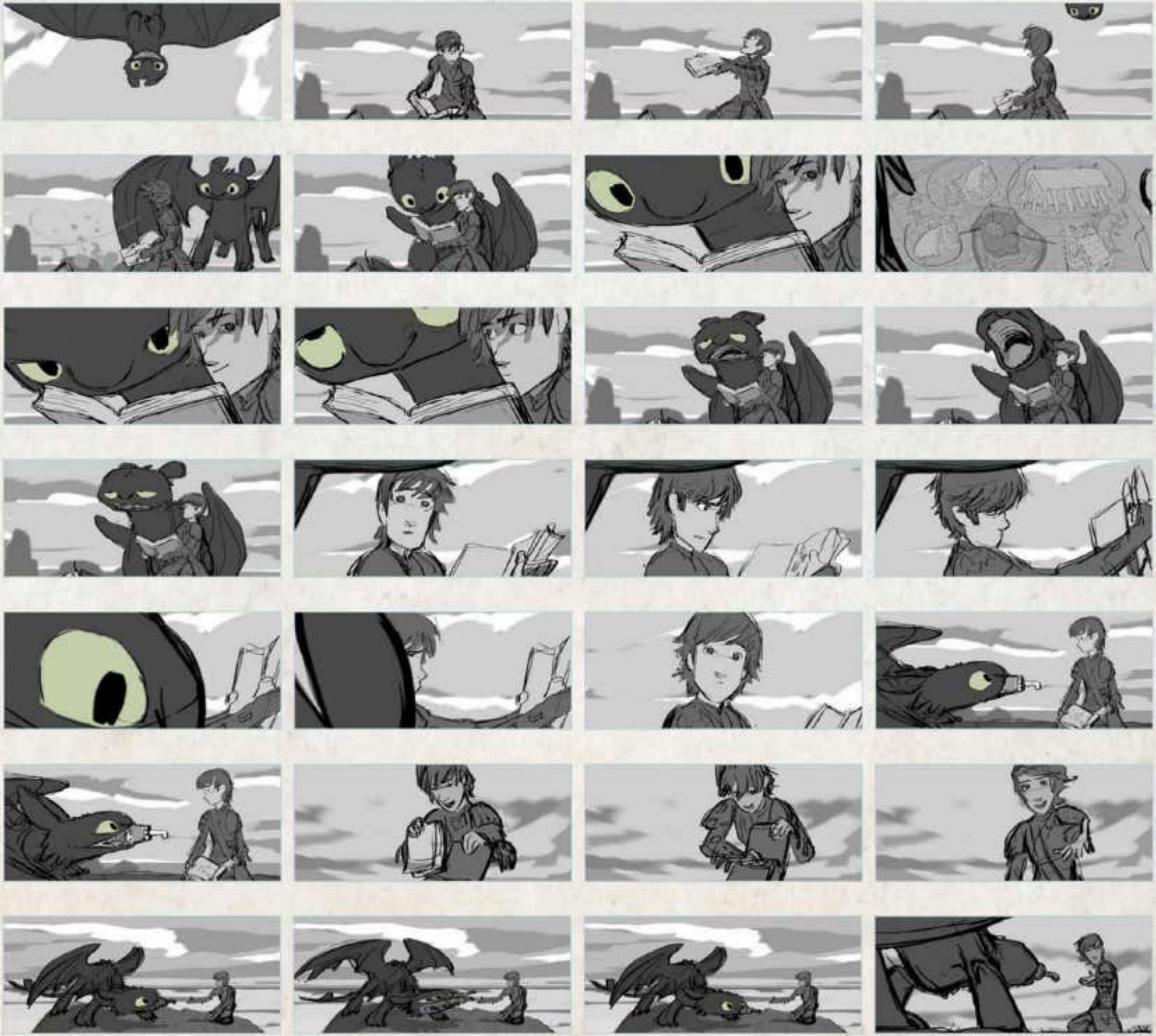
Meanwhile, Valka discovers the armada sailing west, led by Grimmel's airship. She is suddenly attacked by Grimmel's Deathgrippers. She and Cloudjumper fight them off valiantly and make their escape. Grimmel calls off his dragons with a grin—the trap has successfully been set.

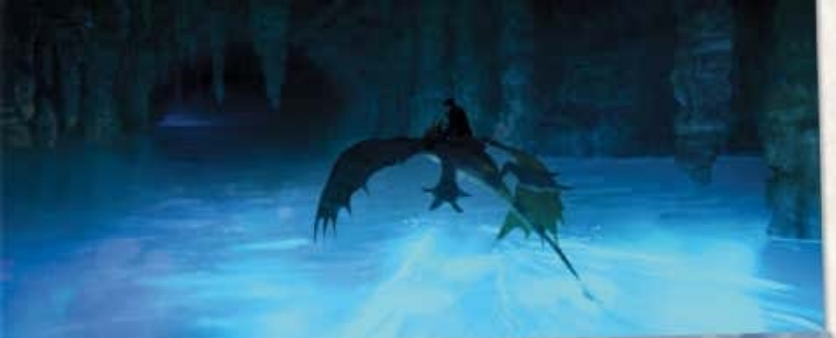
In the midst of a celebration after a day of successful building, Valka returns with the alarming news that Grimmel is tracking them. Hiccup's determination to find the Hidden World is now stronger than ever. Only, Toothless has not returned and Hiccup won't move on without him. Nervous and on the spot, Hiccup decides that the only course of action is to try to thwart Grimmel's advance ... without the reassurance of Toothless by his side. He gathers his team and leads a stealth mission ... flying *directly* into Grimmel's trap. They barely manage an escape, returning to camp only to discover that one of the twins, Ruffnut, was left behind. The whole mess is confirmation of Hiccup's worst fear–that he's incapable of leading without Toothless. He pleads with Astrid to help find Toothless and bring him back.

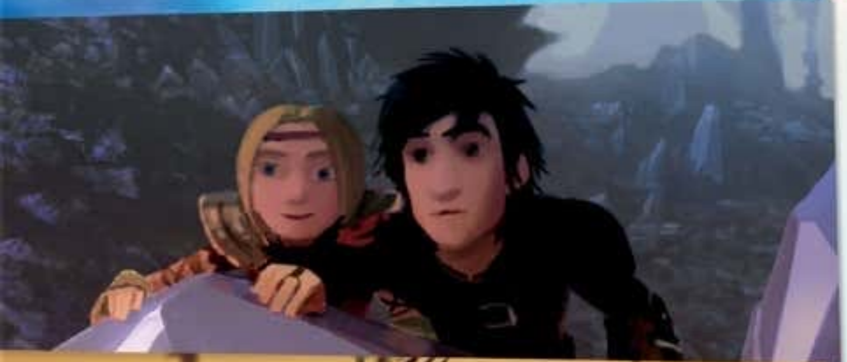
Using Astrid's dragon Stormfly to track Toothless, they fly deeper into uncharted territory,

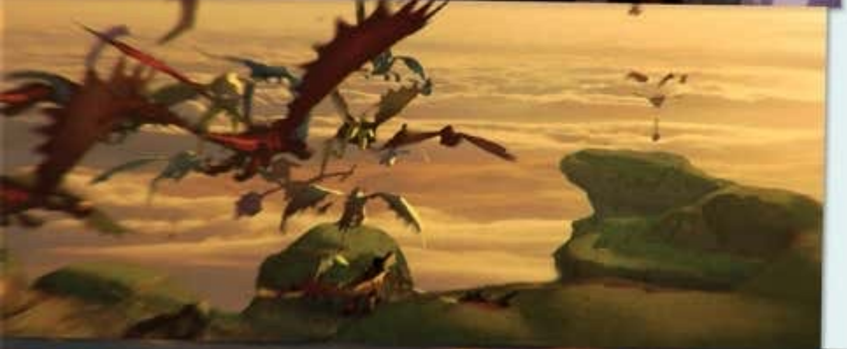


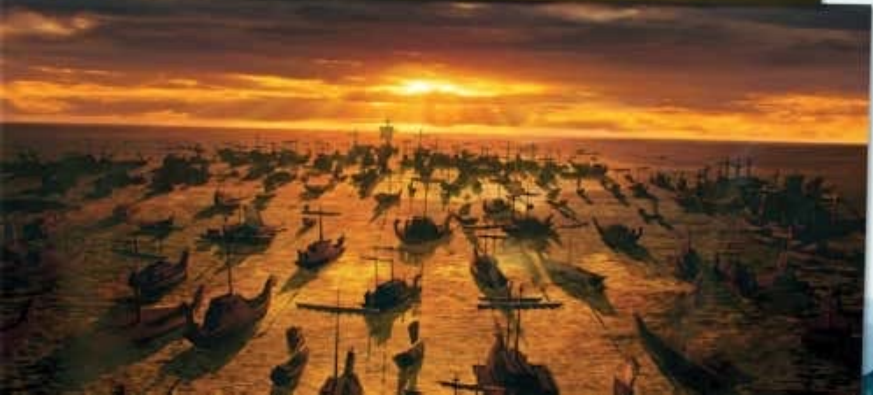
THIS PAGE: New Berk Totems • *Kirsten Kawamura*
OPPOSITE: Storyboards • *[illegible]*











eventually coming to a spectacular gaping hole in the sea—the entrance of the fabled Hidden World. They dive into its depths, discovering an ancient volcano opening up to miles of vast, labyrinthine tunnels stretching beneath the seabed. Here in this bizarre and wonderful world, they find Toothless being heralded by the Hidden World's multitude of dragons. The alpha king has returned. It's an awesome sight, but a deeply unsettling one to Hiccup, who realizes in the moment that Toothless has found his true home. In sympathetic resignation, he tells Astrid that they should go. But before they can slip away, they're discovered, inciting a frenzy. Toothless comes to their rescue and commands the agitated dragons to back off before flying them home.

The resulting moment is an awkward one. Despite their loyalty to one another, Hiccup knows that Toothless belongs in the Hidden World—and *humans* do not. He tells Toothless that they will find a way to manage without him. However, before they can say goodbye, the Light Fury appears, having followed her mate back to the Berkian camp. For a moment, Hiccup thinks he might get all he wanted after all, but his relief is short-lived as Ruffnut returns on a dragon gifted to her by Grimmel. She proudly explains that she annoyed him into releasing her. When Hiccup presses her as to whether she was followed, she returns a dumbfounded stare.

Suddenly, Grimmel appears, capturing Toothless and the Light Fury and hauling them into the air in an airship powered by his Deathgrippers. With his weapon aimed at the Light Fury, Grimmel forces Toothless to command his agitated dragon army to follow quietly. Toothless has no choice but to obey. Grimmel leads the dragons to the awaiting warlords, arriving off shore in an impressive armada.

Hiccup is crushed and guilt ridden, but Astrid points out that he's still the stubborn, tenacious, hair-brained Hiccup that he always was. Toothless didn't give him that. Her belief in him makes him realize that he's been focused on the wrong partner all along. Re-energized, he devises a crazy, *Hiccupy* solution to their glaring problem: how will they rescue their dragons ... *without* dragons? Hiccup instructs his team to suit up for the ultimate Hail Mary mission.

TOP AND BELOW LEFT, AND OPPOSITE: Color Keys · *Woonyoung Jung*
ABOVE AND BOTTOM LEFT: Color Keys · *Ruben Perez*
OVERLEAF: Color Script · *Ruben Perez & Woonyoung Jung*

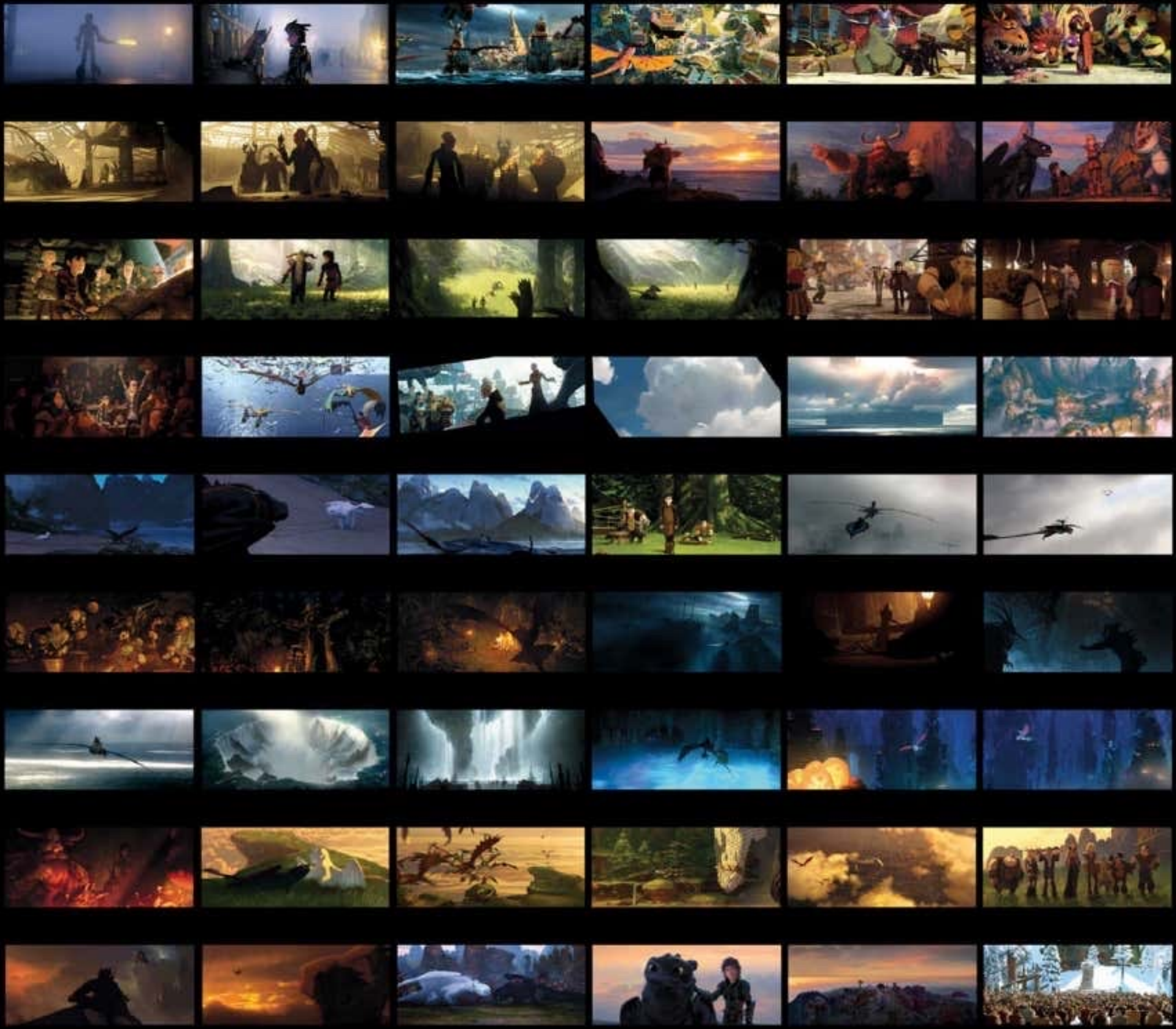
Flanked by the dragon army, Grimmel approaches the awaiting armada, chortling in victory. He has delivered on his end of the bargain, but declares that the Night Fury is his to kill. Impossibly, he hears a cry in the distance. He turns to see Hiccup and his merry band of Vikings, hurtling toward them from the heights of the island, flying wild and reckless in their wingsuits. Hiccup careens into Grimmel, knocking him from the airship as the rescue team reunites with their dragons in midair. A heroic, high-energy battle ensues, with Toothless commanding his dragon army to abandon the submissive guise and open fire on the armada. Goofy heroics give way to a tense mano a mano, as Hiccup and Toothless pursue Grimmel in his attempted escape on the Light Fury. It turns out to be exactly what Grimmel wanted. With Toothless alone, the Deathgrippers descend upon him. Though Toothless is able to employ the cloaking skill taught to him by the Light Fury, he is nonetheless darted with a tranquillizer, Hiccup manages to wrestle Grimmel off of the Light Fury, urging her to save Toothless in an act of selflessness. She obliges, but returns to save Hiccup before he and Grimmel crash into the sea.

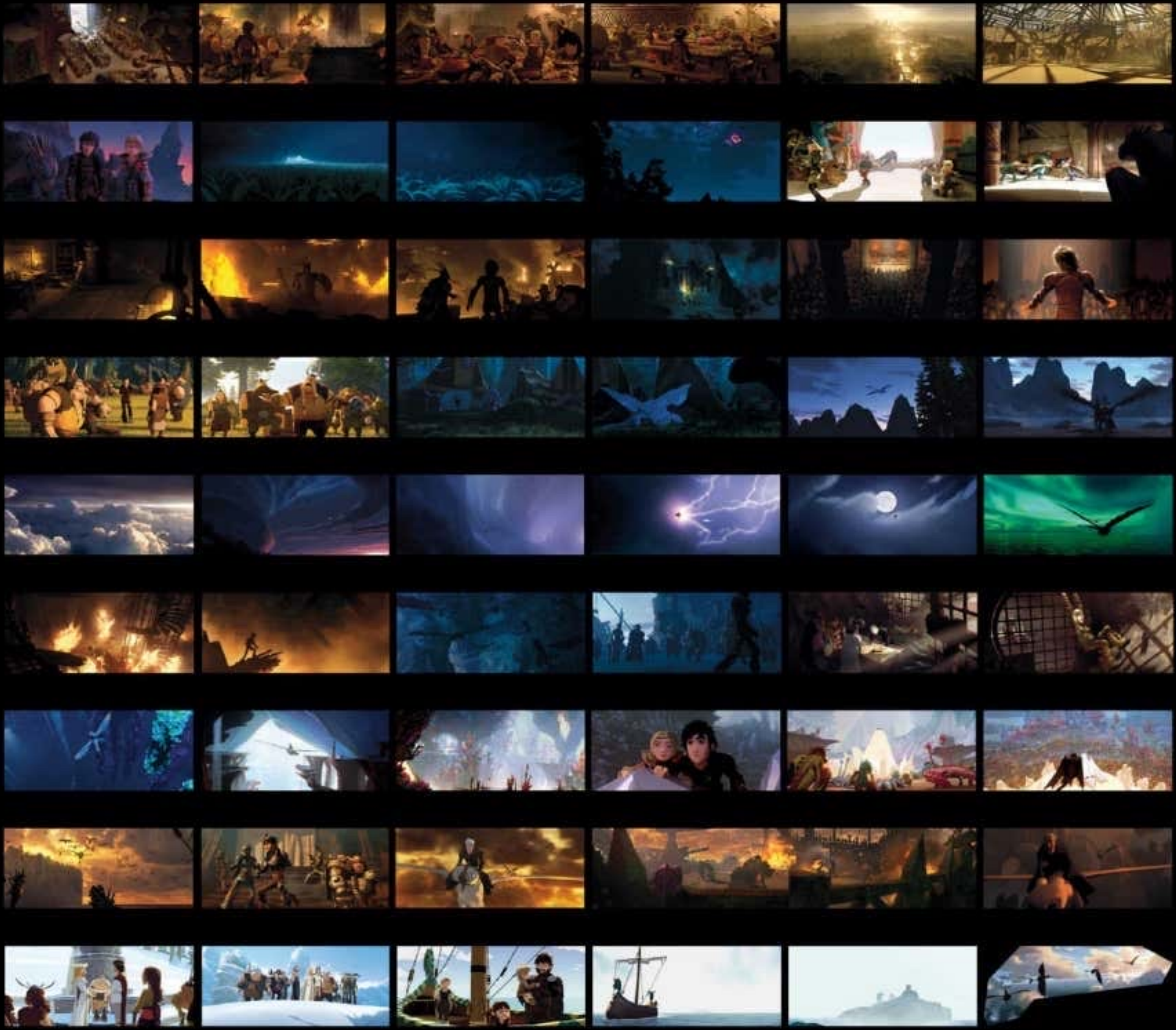
As the Berkians celebrate their hard-earned victory, Hiccup surprises everyone by releasing Toothless on the heels of getting him back. Hiccup tells him that the time has come for Toothless to look after his own kind. The world doesn't deserve dragons—not yet. Inspired by Hiccup's sacrifice, his fellow Vikings follow suit, removing their dragons' saddles and saying their heartfelt goodbyes. With a final, tearful farewell, Toothless commands an exodus, leading all of the dragons to the everlasting safety of the Hidden World.

In a touching *epilogue*, Hiccup and Astrid are married in a grand celebration. The tribe has thrived under their reign and New Berk far outshines the glory of their former home. Years later, Hiccup and Astrid, along with their two children, travel by ship to the entrance of the Hidden World. There, they discover that Toothless has thrived in the wild with the Light Fury and, *yes*, babies of their own. What starts with uncertainty over whether or not Toothless will remember them ... quickly erupts into a joyful, playful reunion. Hiccup proudly introduces his children to his best friend, and together, they all take to the sky in a thrilling, final joyride through the clouds. Hiccup assures us that, though the world believes dragons have vanished into legend, their secret remains safe with the Berkians. And when the ground quakes or lava spews from the earth, it's the dragons, letting us know they're still here, waiting to return in a time of peace.

In addition the main narrative, the story would also play with timelines, revealing pivotal moments that molded Hiccup in his youth as well as a glimpse of the man he would become. They would allow Stoick to have a warm presence in the story, and a lasting impression on Hiccup in his journey to becoming a great chief in his own right.

Our goal was to make this last installment the very best of the three, bringing the trilogy to a thrilling, fun, and, emotional close. Many of us have spent a decade of our lives on these films. Saying goodbye to these characters has been an emotional experience for all of us. The end of an era and a source of pride for everyone involved. We felt determined from the start to deliver our very best work and we hope that the world receives it warmly.





CHAPTER 1

The Quest for Safety

THE RESCUE AND REHABILITATION OF THE DRAGONS

In the year since Toothless became the alpha, all species of dragons have
come to live on Berk. Some were rescued and others for a visit, but
they all took one look at the dragon paradise and decided to stay.

Toothless

People have believed in dragons across the world and throughout human history. It is tantalizing to imagine they might have existed and that we don't know everything there is to know about this wonderful world. For me, dragons represent the idea of wilderness and untamed nature. As human beings, we think we're so clever, but the reality is that one small earthquake and we're shaken; one little hole in the ozone layer, the tides could change, and we're a lot less in control. We should be more humble. For me, dragons represent how we should respect nature, which is an important message for our times.

The idea of taking care of the dragons was meant to represent how we treat the environment and the wild side of nature. All the big themes I am exploring in the books are in the movies and are, I think, deeper ideas than what are usually handled in animation. They combine real-world peril with humor and a sense of the stunning wonder of the world.

—*Cressida Cowell, Book Author*

Toothless is the devoted, innocent, and protective partner who has made Hiccup the man he is. Hiccup and Toothless are inseparable in heart and soul, and it's unimaginable to think of them in any other way.

—*Brad Lewis, Producer*

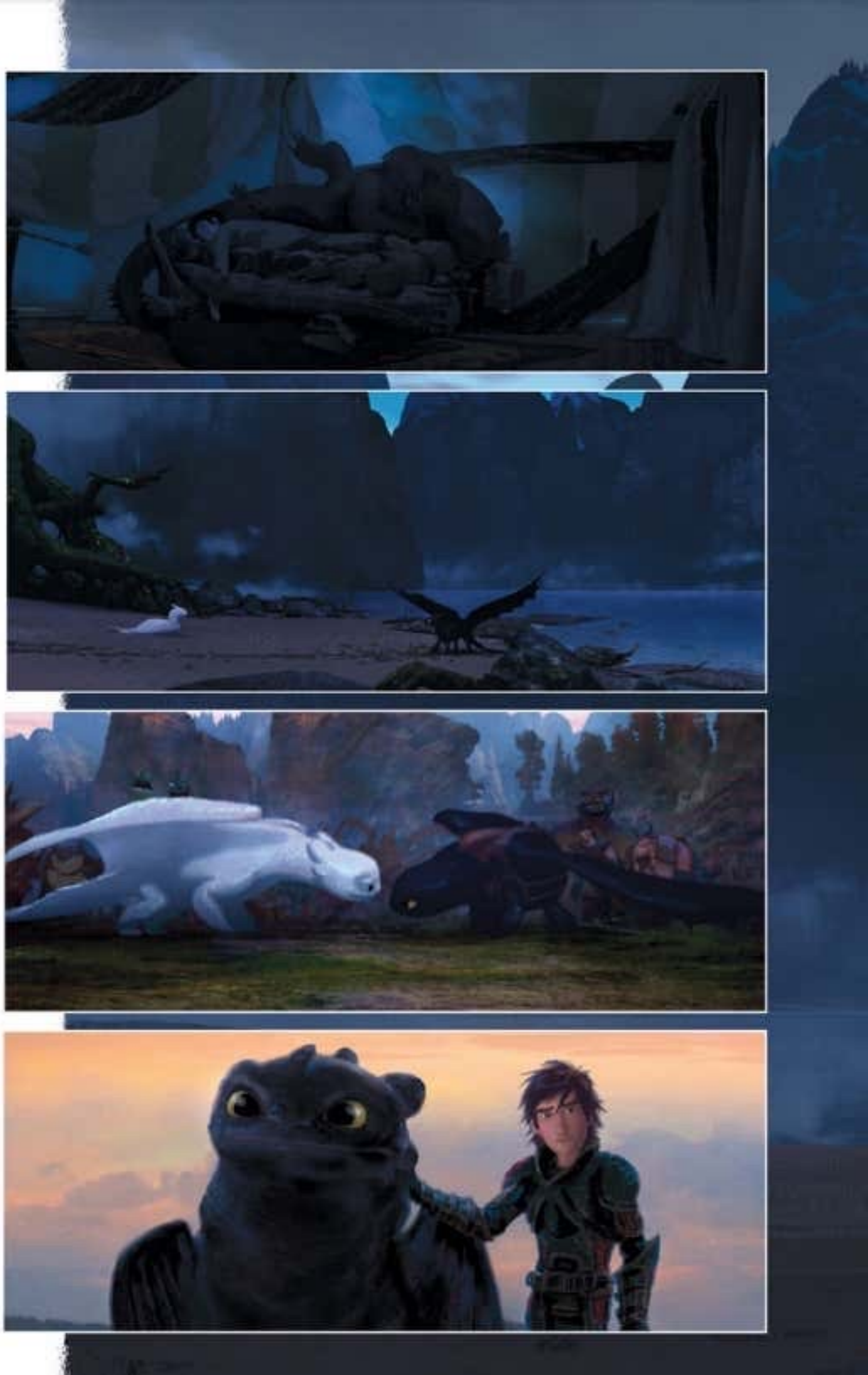
There's an element of the story in this film that's about pure animal instinct. Hiccup thinks of Toothless almost as a human friend but has to come to the realization that he's not. Toothless is a wild animal. We were reminded of the movie *Born Free*, when Joy Adamson understands she must return the lion cub, Elsa, to the wild. The idea is that Mother Nature is so powerful Toothless has to obey her call, and it becomes more important than his relationship with Hiccup.

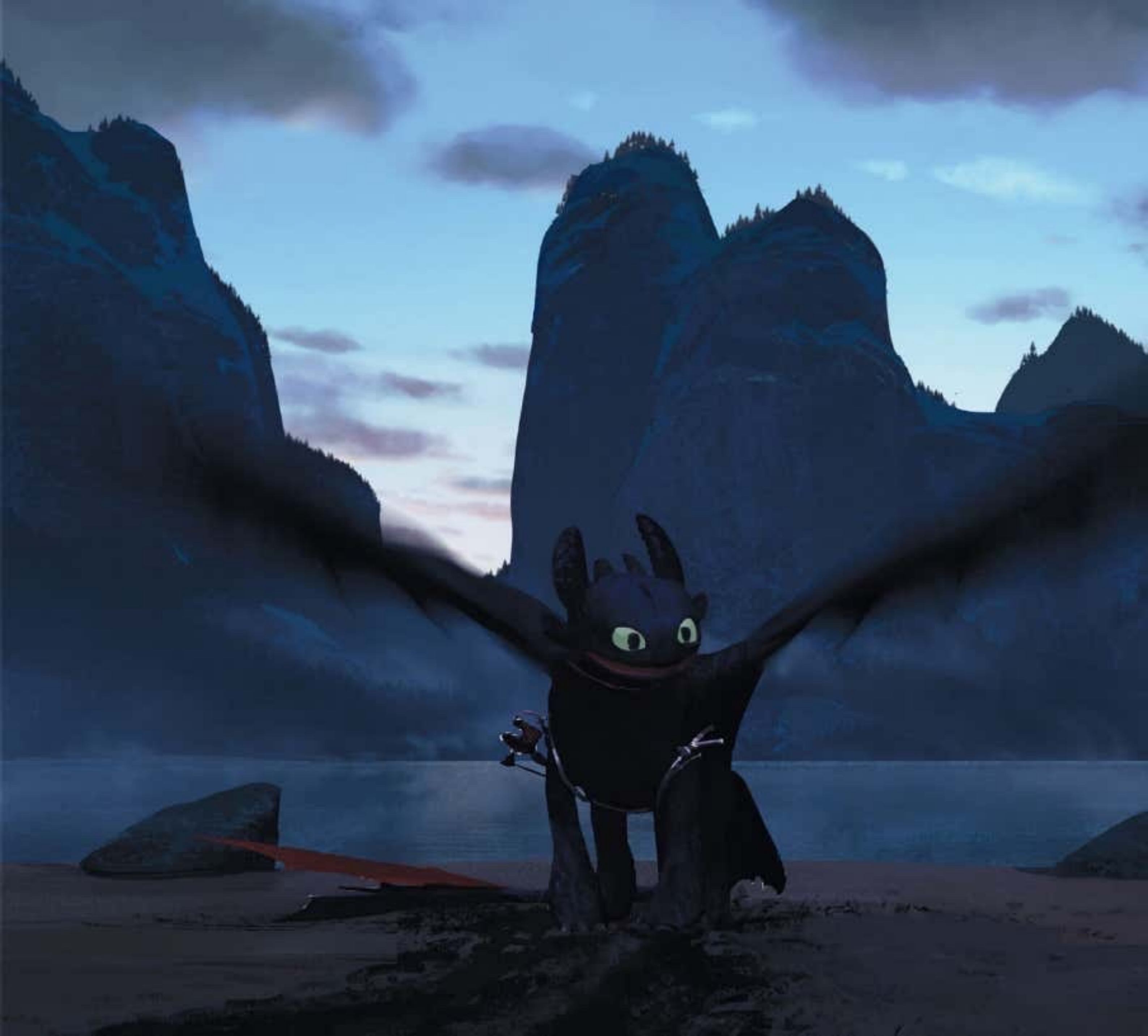
—*Bonnie Arnold, Producer*

Animating Toothless never gets old. Finding a clear pose with all his many parts makes each shot a new puzzle. Making him behave like the pets I've loved, feels like honoring them. Toothless's behaviors are mostly inspired by cats, dogs, bats, and birds ... but I try to sneak in bunny traits whenever I can.

—*Dane Stogner, Animation Supervisor*

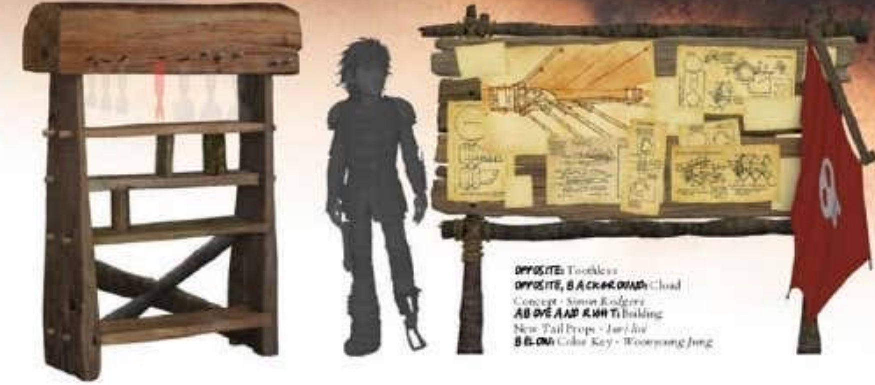
PREVIOUS SPREAD: New Berk - *Pierre-Olivier Vincent*
TOP TWO IMAGES AND OPPOSITE: Color Keys - *Woonyoung Jung*
BOTTOM TWO IMAGES: Color Keys - *Ruben Perez*





The original Toothless, in Cressida's book, was a runt. He was to the dragons what Hiccup is to the Vikings. He was a little bitty thing we called the Terrible Terror. Hiccup and Toothless were two tiny losers who solved all of Berk's problems. When Dean and Chris Sanders came on as the directors of the first movie, they felt that wouldn't work. For them, Toothless had to be the most mysterious and dangerous dragon of all. Many of us were up in arms when we saw the first Chris Sanders drawings, but now in retrospect we realized they were absolutely right. We got to the point where, when in doubt, we'd put Toothless in the shot. In any scene that might have a potential lull, we routinely wound up saying, "Give Toothless something to do; that would work here." Even if he's not doing anything, he's just entertaining. Though these movies are essentially about Hiccup, they wouldn't be as impactful without Toothless.

—Gil Zimmerman, Head of Layout



OPPOSITE: Toothless
OPPOSITE, BACKGROUND: Cloud Concept · *Simon Rodgers*
ABOVE AND RIGHT: Building New Tail Props · *Juri Joi*
BELOW: Color Key · *Woonyoung Jung*

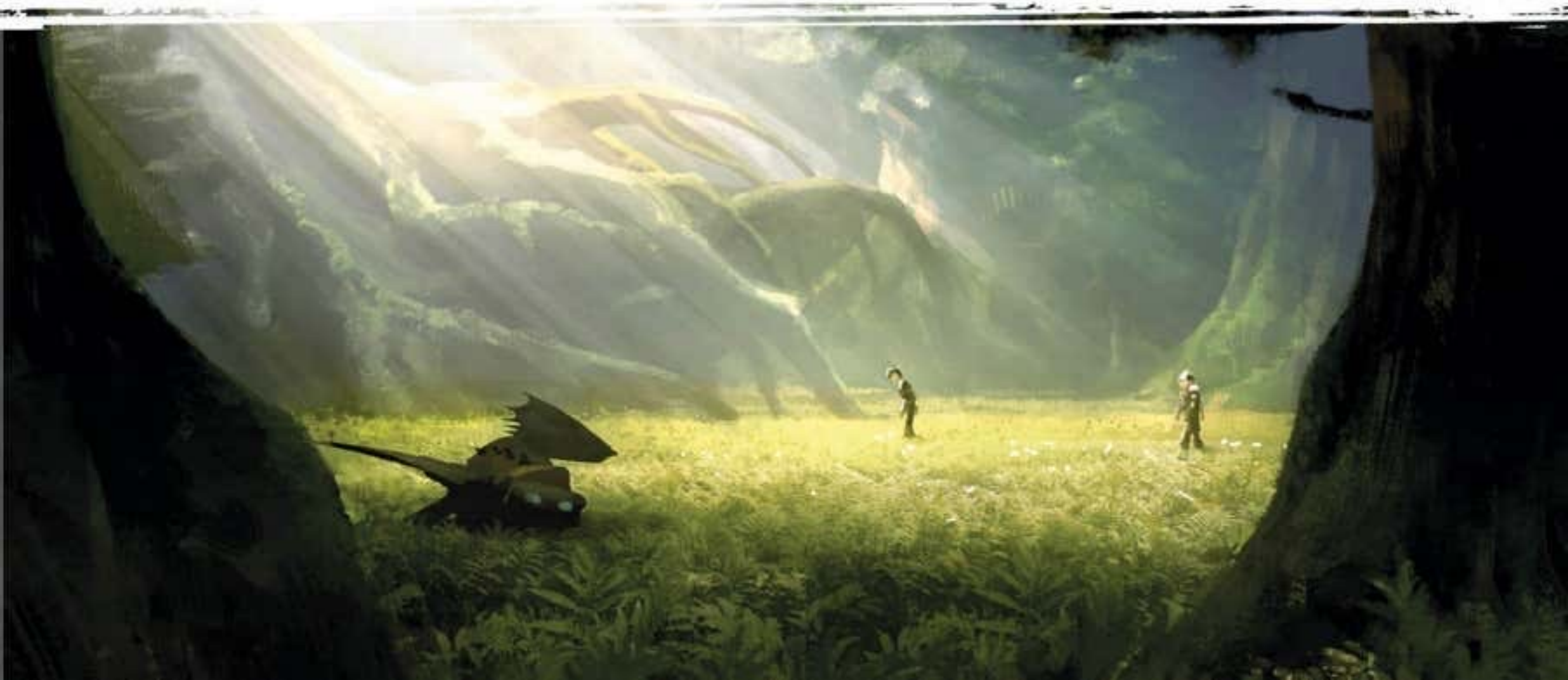
Each of our three *Dragon* movies looks incredibly different, but the shape language and the color palettes are preserved. The design principles of the first film are still the same in the third film, but now we are able to fulfill the vision the filmmakers had that the technology did not allow us to achieve.

After we created a new look for the characters, we had to decide what our world would look like when rendered with our new software. This was the start of a giant search to figure out what we wanted to do. We began with a shot of Toothless and Hiccup going through the forest.

—*Dave Walvoord, Visual Effects Supervisor*

One of the key elements of making this story work is that the audience has to fall in love with Toothless and, at the same time, be 100 percent convinced that he is real and mighty. We play all the dragons as actual complex creatures with personalities and physical traits. It's very challenging to make these characters believable and appealing and not just big lizards.

—*Simon Otto, Head of Character Animation*



Light Fury

The Light Fury comes from the Hidden World but was caught roaming the surface of the earth, taken into custody by the warlords, and used as bait by Grimmel to lure away Toothless. Ultimately, she just wants to get back to the Hidden World. After she has her moment of connection with Toothless, she wants to take him with her so they can live together in the wild.

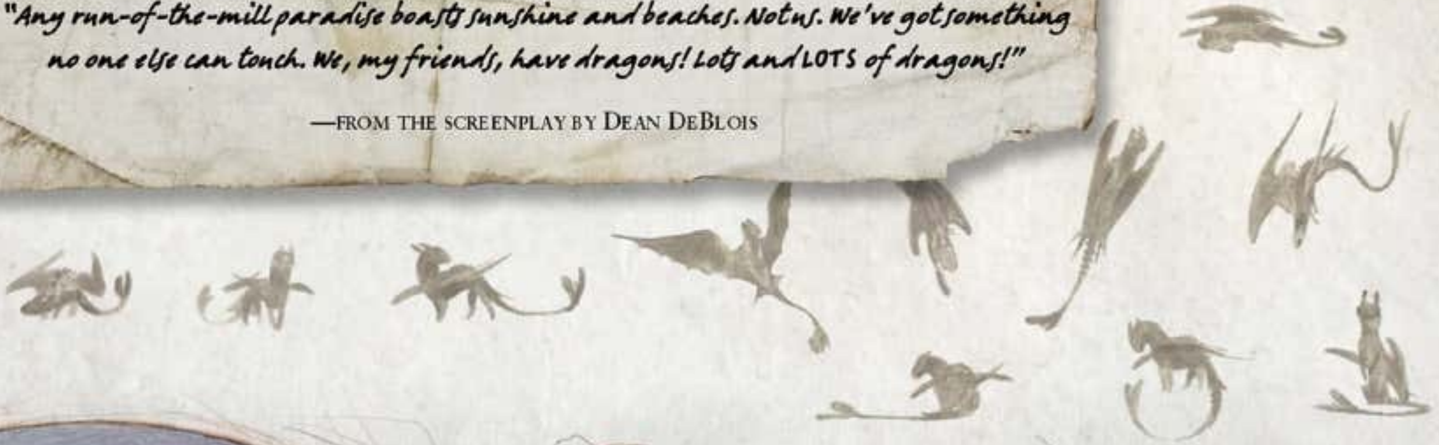
Potentially she could be very unpopular with our audience, who want to see Hiccup and Toothless together. So we made a big effort to make her charming but not in any way sinister or culpable. She just is who she is, and her attraction to Toothless is pure. However, he's domesticated and grew up away from his own kind, while she's always been surrounded by dragons and is skittish around human beings. She reminds Toothless of who he really is and the very nature of his being.

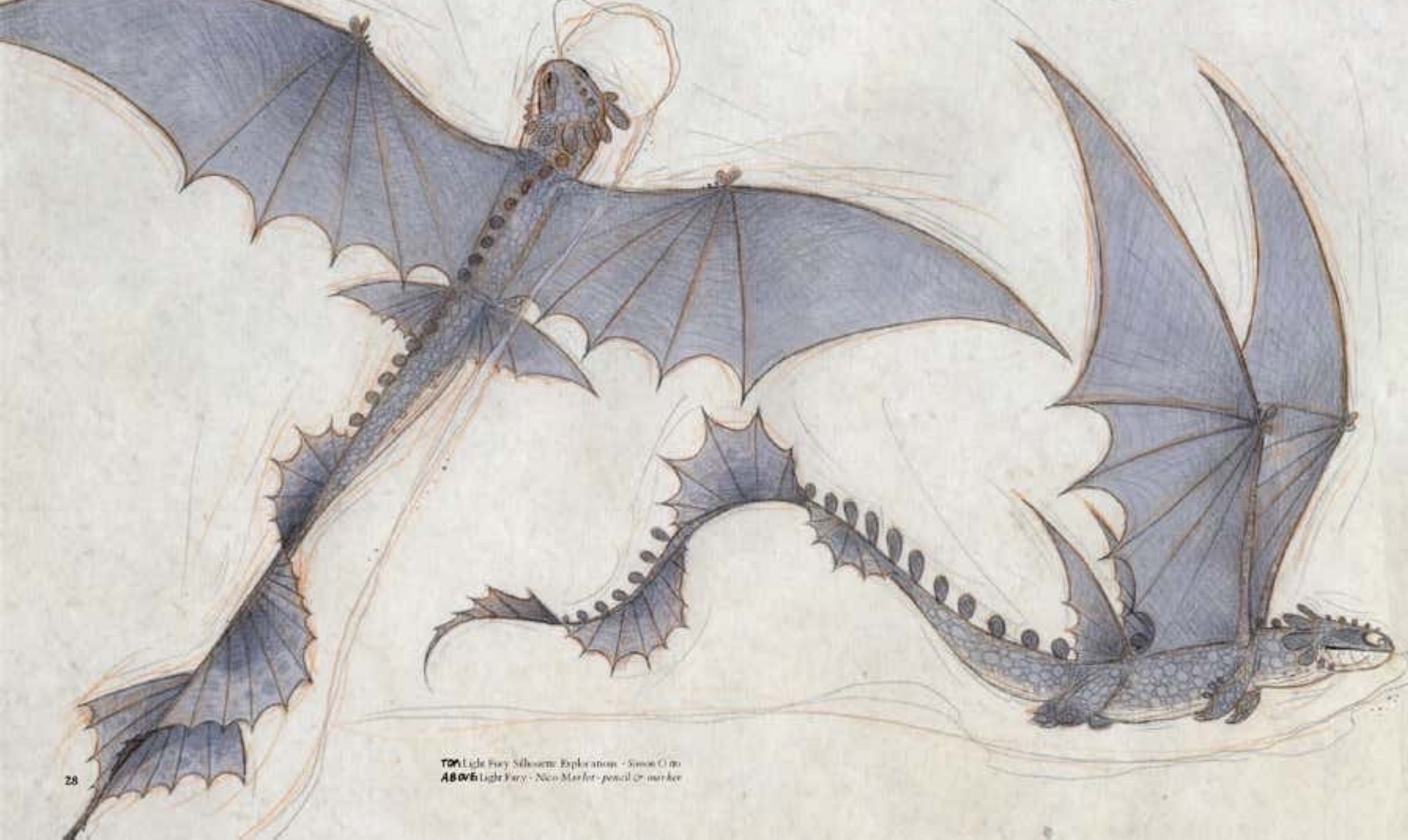
—*Dean DeBlois, Writer, Director, Executive Producer*

BELOW: Light Fury Color study · Woonyoung Jung, Model · Matt Paulson

"Any run-of-the-mill paradise boasts sunshine and beaches. Not us. We've got something no one else can touch. We, my friends, have dragons! Lots and LOTS of dragons!"

—FROM THE SCREENPLAY BY DEAN DEBLOIS





TOP: Light Fury Silhouette Explorations - Simon Otto
ABOVE: Light Fury - Nico Marlet - *pencil & marker*

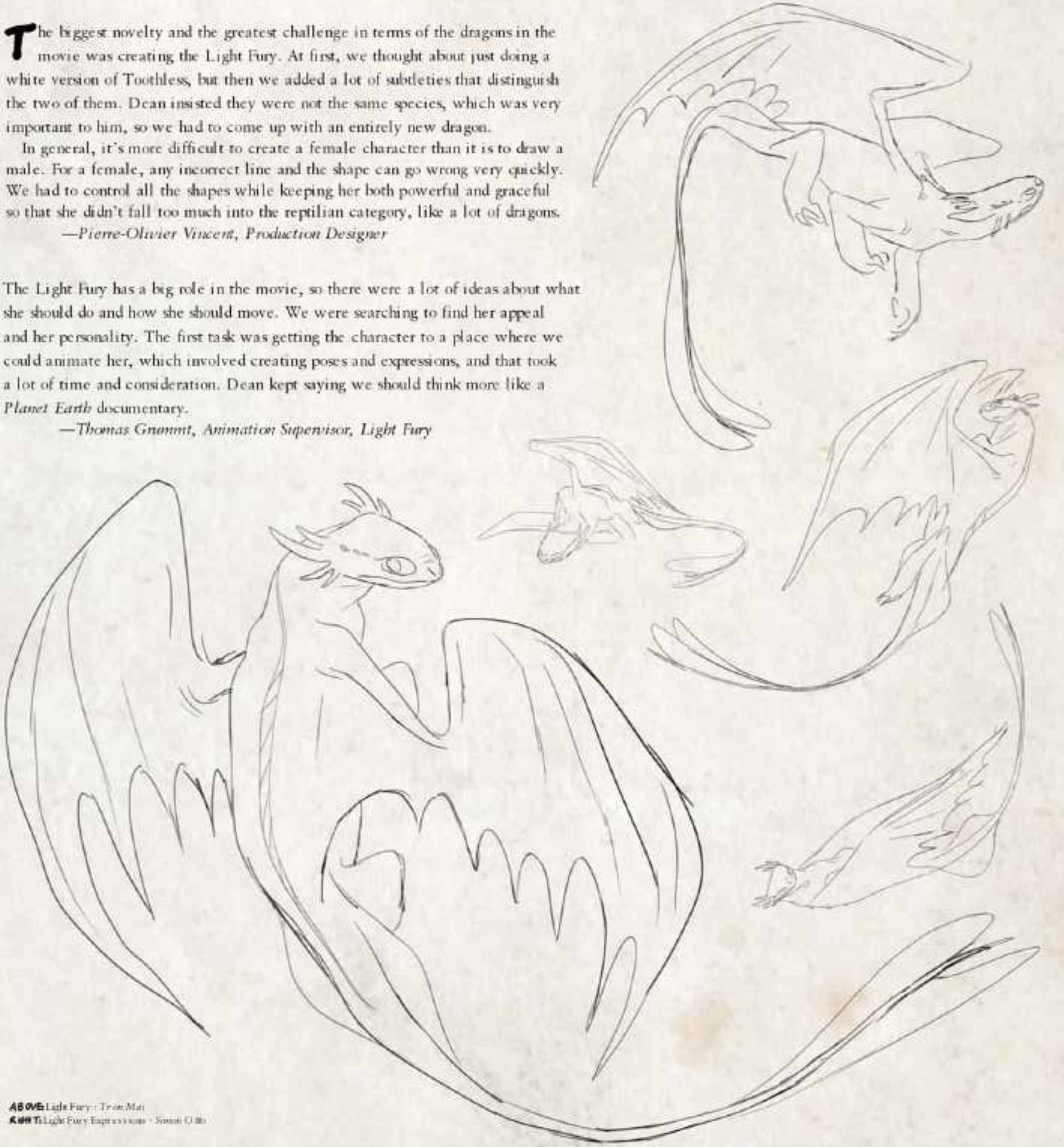
The biggest novelty and the greatest challenge in terms of the dragons in the movie was creating the Light Fury. At first, we thought about just doing a white version of Toothless, but then we added a lot of subtleties that distinguish the two of them. Dean insisted they were not the same species, which was very important to him, so we had to come up with an entirely new dragon.

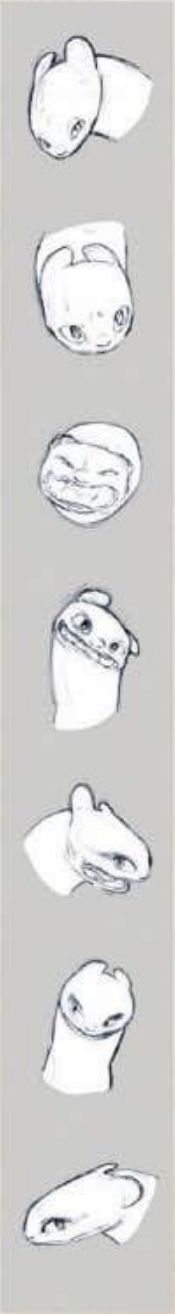
In general, it's more difficult to create a female character than it is to draw a male. For a female, any incorrect line and the shape can go wrong very quickly. We had to control all the shapes while keeping her both powerful and graceful so that she didn't fall too much into the reptilian category, like a lot of dragons.

—*Pierre-Olivier Vincent, Production Designer*

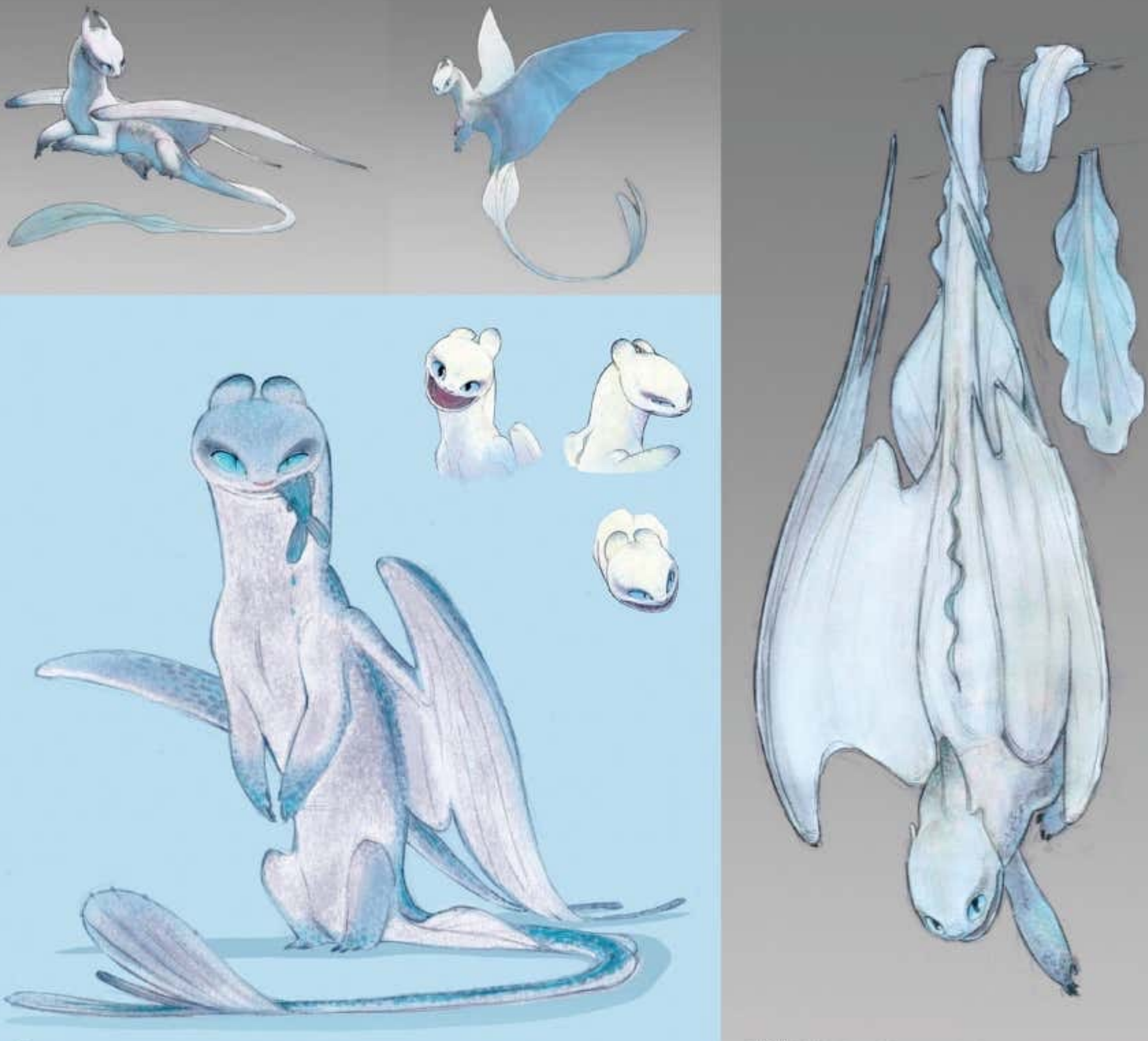
The Light Fury has a big role in the movie, so there were a lot of ideas about what she should do and how she should move. We were searching to find her appeal and her personality. The first task was getting the character to a place where we could animate her, which involved creating poses and expressions, and that took a lot of time and consideration. Dean kept saying we should think more like a *Planet Earth* documentary.

—*Thomas Grummt, Animation Supervisor, Light Fury*





ABOVE: Light Fury • Tron Mai
RIGHT: Light Fury Expressions • Simon Otto



THIS PAGE: Light Fury Concepts & Expressions - Simon Otto

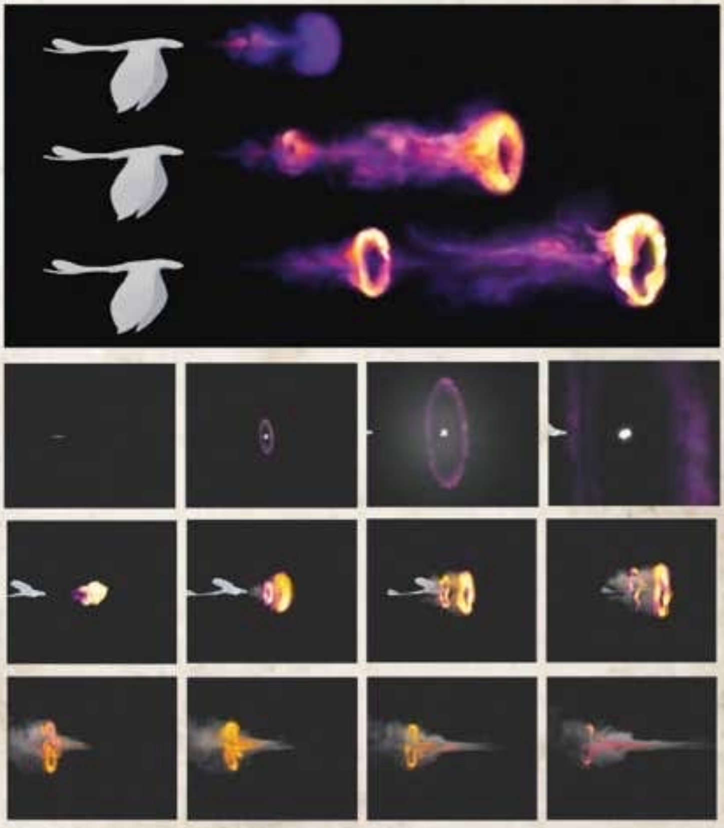
TOP LEFT: Light Fury Head Color Study - *Wooyoung Jung*, Model - *Matt Paulson*
MIDDLE LEFT: Light Fury Eye Study - *Wooyoung Jung*, Model - *Matt Paulson*
BOTTOM LEFT: Light Fury Belly Color Variations - *Wooyoung Jung*, Model - *Matt Paulson*
BELOW: Light Fury Fire Blast Designs - *Jerr Lim*

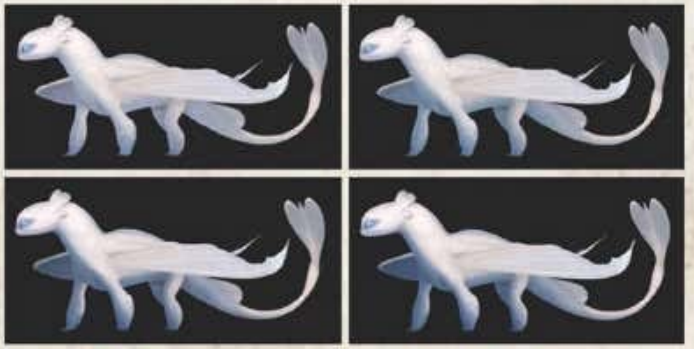
The Light Fury's design is more streamlined and simple than Toothless's, which reinforces the theme of grace and elegance. Though they have their differences in terms of how they move and fly, there are similarities.

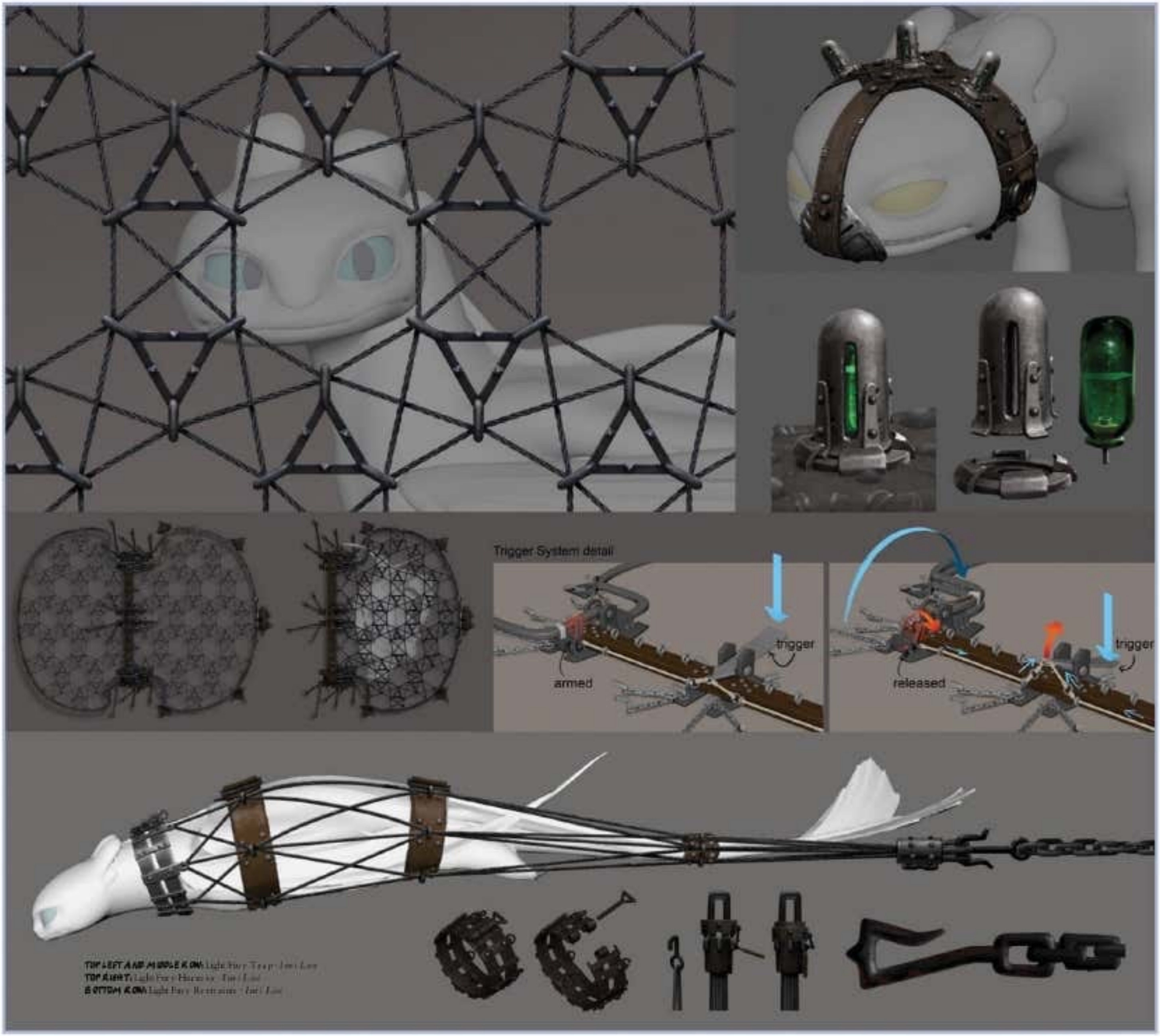
—*Thomas Grummt, Animation Supervisor, Light Fury*

One of the Light Fury's unique abilities is her stealth mode. She's able to blast a fireball ahead of herself and fly through it, pulling a comet trail. As the comet trail dissipates to nothing, she disappears. It's a spectacular ability that wows everyone. When Toothless finally catches up to her with his new automatic prosthetic tail, she teaches him to disappear as well.

—*Dean DeBlois, Writer, Director, Executive Producer*






Trigger System detail
armed
trigger
released
trigger

TOP LEFT AND MIDDLE ROW: Light Fury Trap · Jeri Lee
TOP RIGHT: Light Fury Harness · Jeri Lee
BOTTOM ROW: Light Fury Restraints · Jeri Lee

The Light Fury's wing shape is different and subtler than Toothless's. Her scales are smaller. She has fish-like fins, no spikes, and only one set of ears. Her face is more rounded, without the ridges Toothless has on his eyebrows.

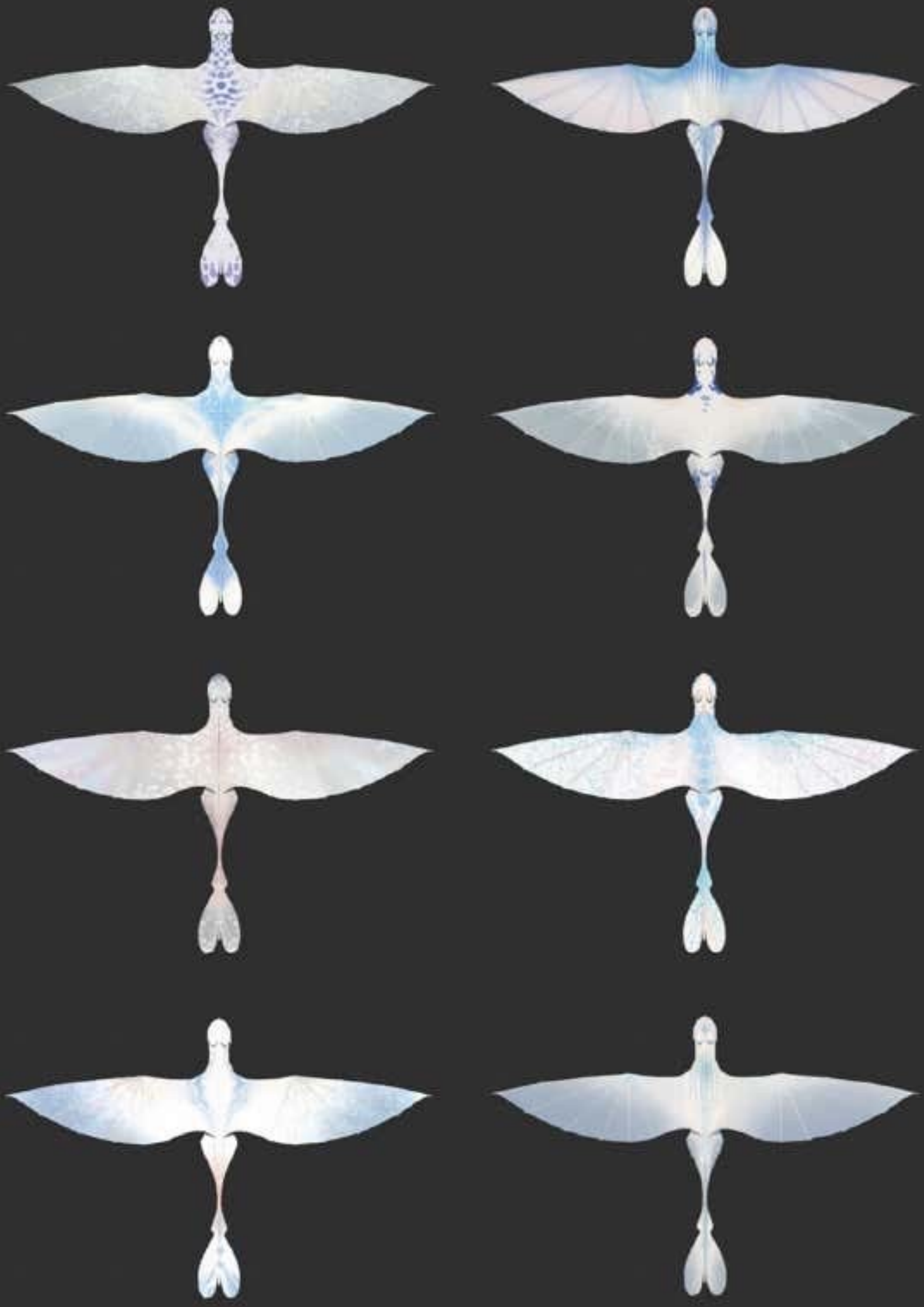
We wanted to explore how the Light Fury would walk and how to make her feel like a female, so we referenced lionesses and big cats. For Toothless we looked at panthers, dogs, and bats for flying. He has lizard in him, so his stance is wider and he walks like a reptile. Compared to Toothless, the Light Fury's legs are closer together and she walks more elegantly. She is always graceful and controlled.

The Light Fury went through a long evolution as we figured out the surface of her skin. She was always white with a little blue tint, and then we added some pink and purple. Other cool features include iridescence and sparkle on her body. We experimented with a leopard pattern, but that came out looking like scars. Now she has a hint of tiger stripes that are only revealed when the light hits her in a certain way. Her wings and fins are a little bit translucent, so when she's flying against the sky, it's a little bit see-through. Toothless is more leathery and completely opaque.

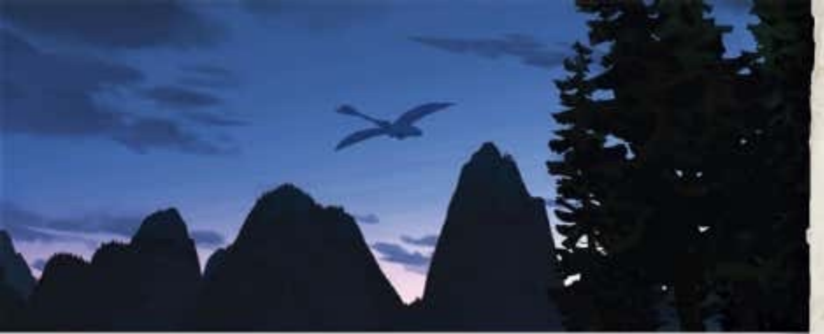
—*Thomas Grummt,*
Animation Supervisor, Light Fury

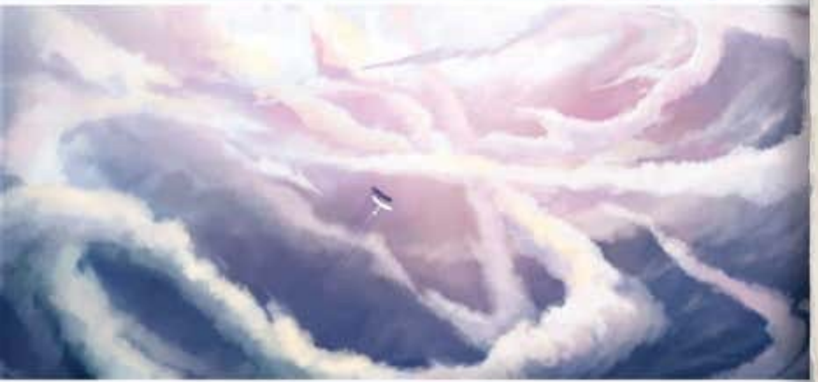
The Light Fury is a challenge for the lighting department. At her core, she is just a light dragon, in the same way that Toothless is just a dark dragon. But it took us a long time to figure out the right level of detail to put into her design. We didn't want her to feel like a plastic toy. She needed a graceful quality, and she needed to be appealing both in close-up and from far away. We struggled with her because some of the details that worked up-close just disappeared in faraway shots. Other details that worked in the distant shots would become very unappealing in the close-ups.

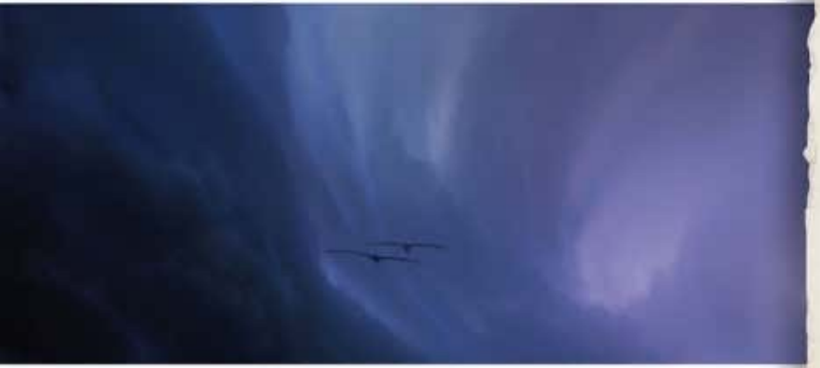
–*Dave Walvoord, Visual Effects Supervisor*

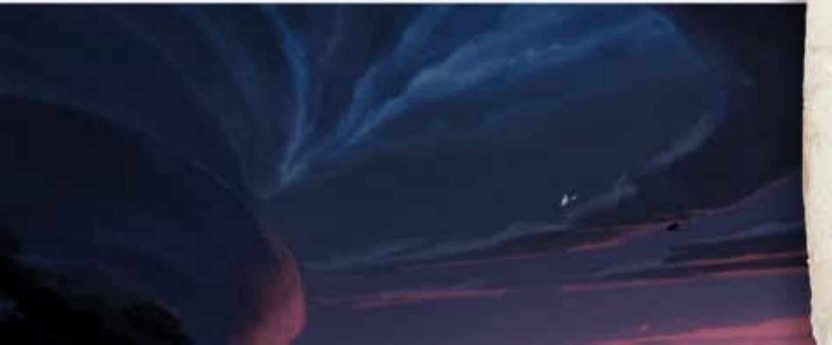


RIGHT: Light Fury Top Color Study - *Wooyoung Jung,*
Model - *Matt Paulson*









Dragons in Love

We made a decision from the first movie that we'd depart from the cliché of the talking dragon and play them as though they were creatures that actually roamed the earth at one point. We gave them traits akin to others from the animal kingdom. Aside from the fact that they breathe fire, they feel like they could be roaming the earth today or in the age of dinosaurs. It was definitely a decision not to follow Cressida Cowell's books, where Toothless and Hiccup speak Dragonese. We decided to play it more like *The Black Stallion*.

Without language, Toothless and the Light Fury communicate in the same way as our pets. You can tell when your pet is hungry or excited or eager or really unwilling to do something. We used the signals we see in dogs, cats, and horses and put them into the dragons. We push a little bit toward anthropomorphic behavior. We're treating the dragons as though they're more intelligent than any of the pets we know, but there is a line, and we try not to cross it.

—Dean DeBlois, Writer, Director, Executive Producer

In every great animated film lies a sequence without dialogue, where what is "said," felt, and experienced between characters is palpable and visceral. Our animators have created just such a transcendent scene when Toothless meets the Light Fury on the beach for the first time.

—Brad Lewis, Producer

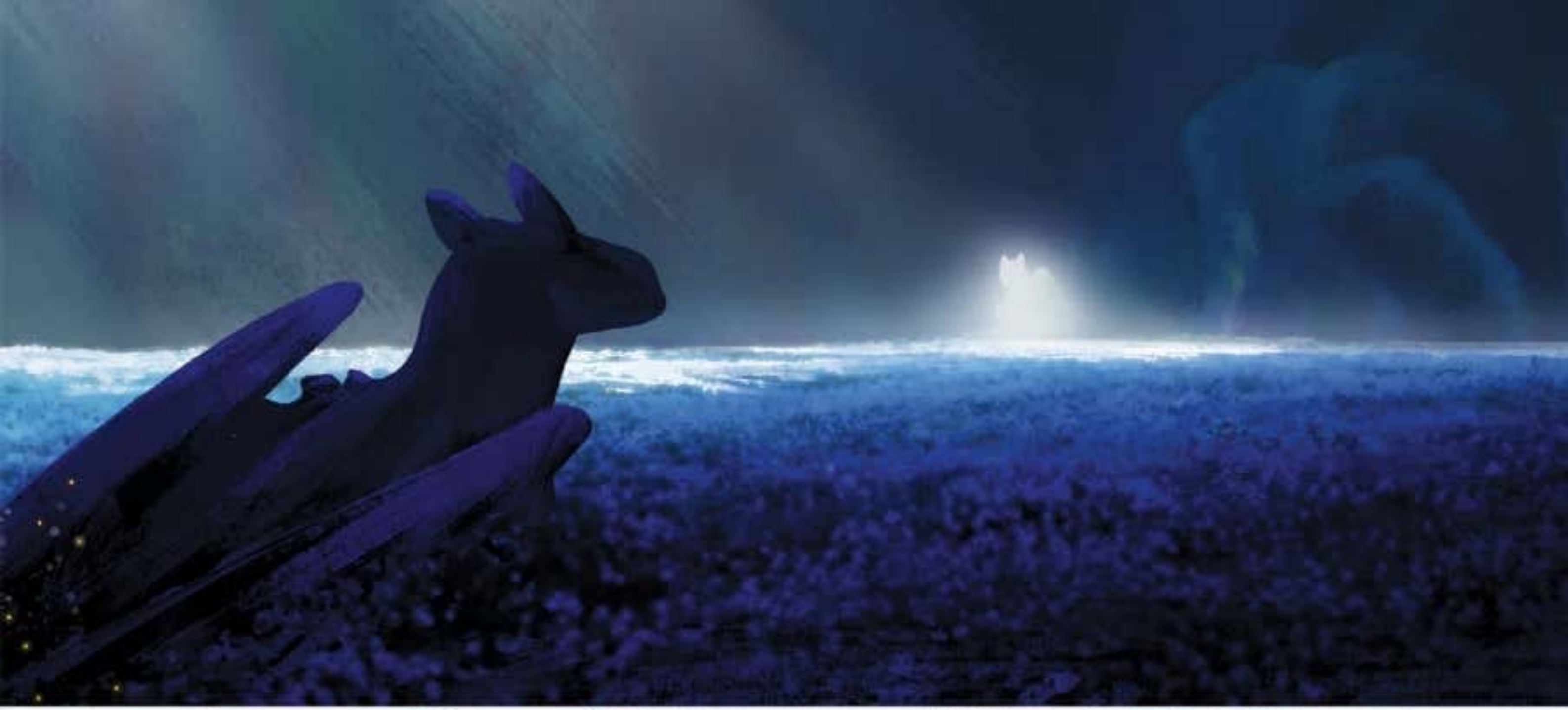
We operate in our own animation style, which is raw naturalism with a strong improvisational-comedy side to it. The Light Fury and Toothless make dragon-like animal sounds but of course don't talk, so it's incredibly difficult to get a lot of story across. We always wonder, what would they (she) say if there was dialogue? We're constantly researching the behavior of real animals. No important shot is made without us looking at references of animals doing similar things, such as expressing sorrow or anger. We examine the eye directions, the breathing patterns, and the head and ear movements of real animals.

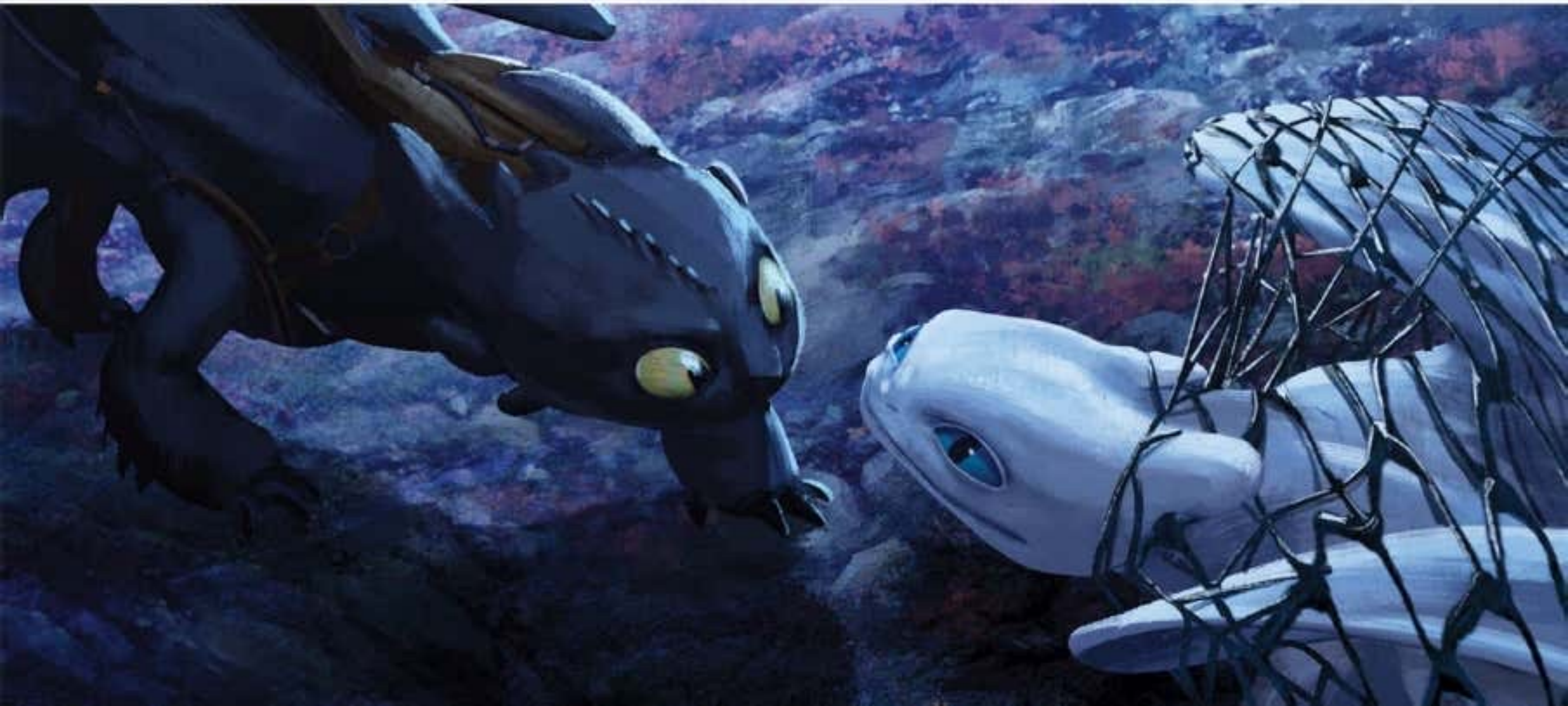
—Simon Otto, Head of Character Animation

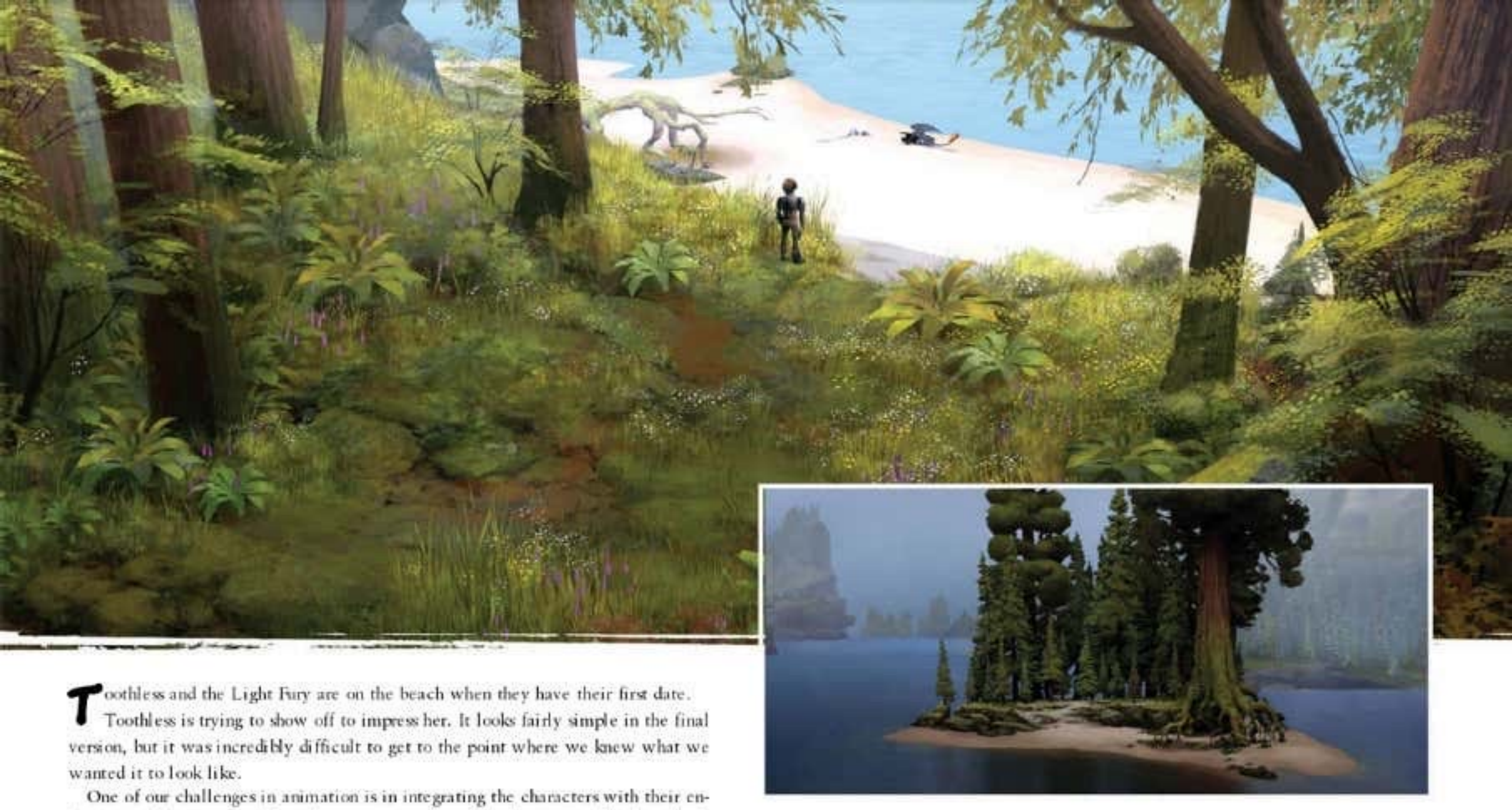
To create implied dialogue, we search for references in animals and try different ideas until something works. For example, there's a scene where the Light Fury sneezes, so we researched images of animals sneezing. Once you find an actual reference, it usually translates really well. This is useful to give our dragons a true-to-life animal quality, so they don't feel like cartoons.

—Thomas Grummt, Animation Supervisor, Light Fury

TOP LEFT, LOWER MIDDLE, AND BOTTOM: Color Keys - *Woonyoung Jung*
UPPER MIDDLE LEFT: Romantic Flight Inside Vortex - *Pierre-Olivier Vincent*
OPPOSITE, TOP AND BOTTOM: Toothless Meets Light Fury - *Pierre-Olivier Vincent*







Toothless and the Light Fury are on the beach when they have their first date. Toothless is trying to show off to impress her. It looks fairly simple in the final version, but it was incredibly difficult to get to the point where we knew what we wanted it to look like.

One of our challenges in animation is in integrating the characters with their environment. For example, if you have a scene where the character walks through the forest, the easiest thing to do is make a path so he doesn't touch anything around him. It's difficult and expensive to have him interact with things like the grass, the sand on the beach, the leaves on the trees, and so on. In this movie we're trying to bring the characters and the environment together in a very interactive way. Instead of having a clear path, the characters are going to walk right through the grass or play in the sand. Instead of separating the characters from their environment, we want it to feel like one world. The tangible quality that we are trying to create is a believable world. It's not our world, but it's an alternate universe that you can relate to; you can believe that these people and dragons are alive.

—Dave Walvoord, Visual Effects Supervisor

The beach scene was quite a challenge to figure out. We needed to show naturalistic dragon courting while making it entertaining and illustrating their emotions. In all the Dragon movies, we're very proud of the scenes without dialogue or jokes that still manage to show the characters' emotions while allowing important moments to have their due. The Light Fury is a wild animal, so she needs to remain a bit remote and therefore in some ways she is more limited than Toothless in the things she can do. It's a lovely challenge requiring a bit more creativity in figuring out how we communicate her story.

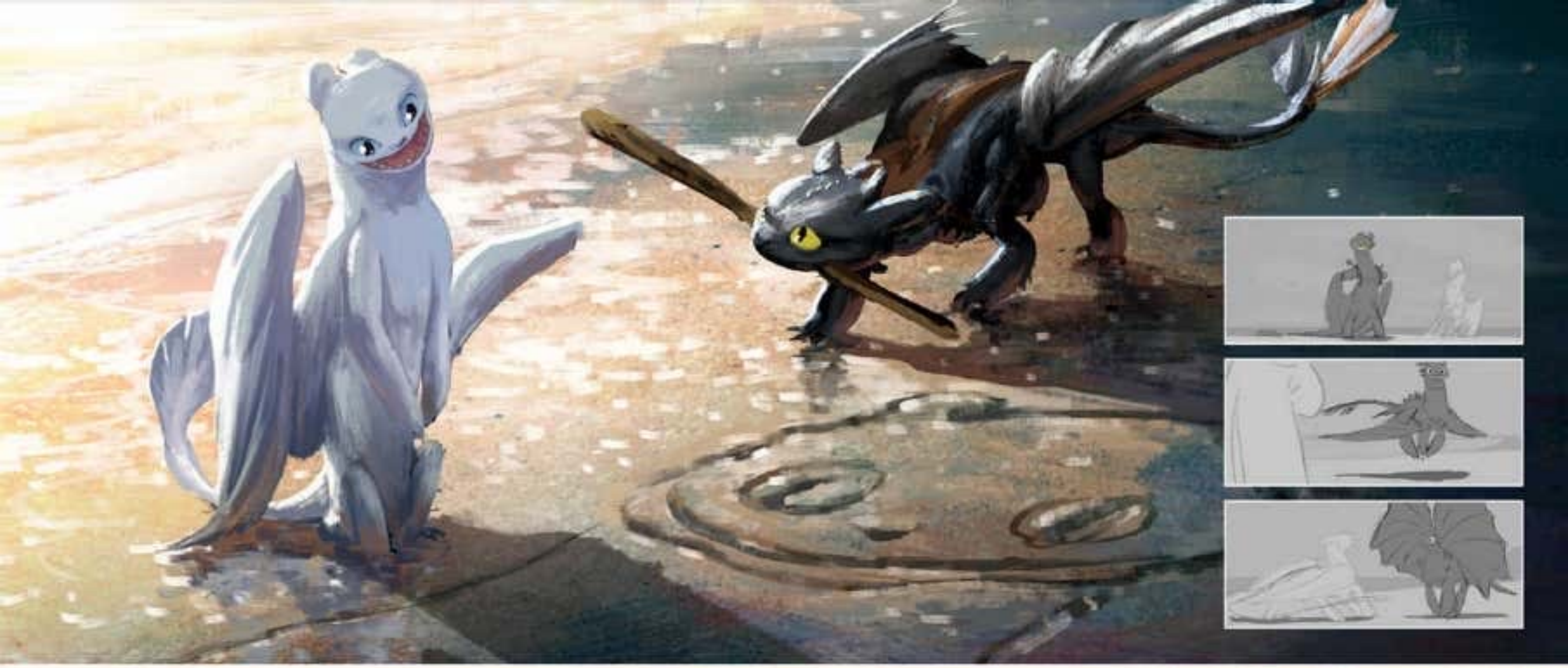
—Gil Zimmerman, Head of Layout

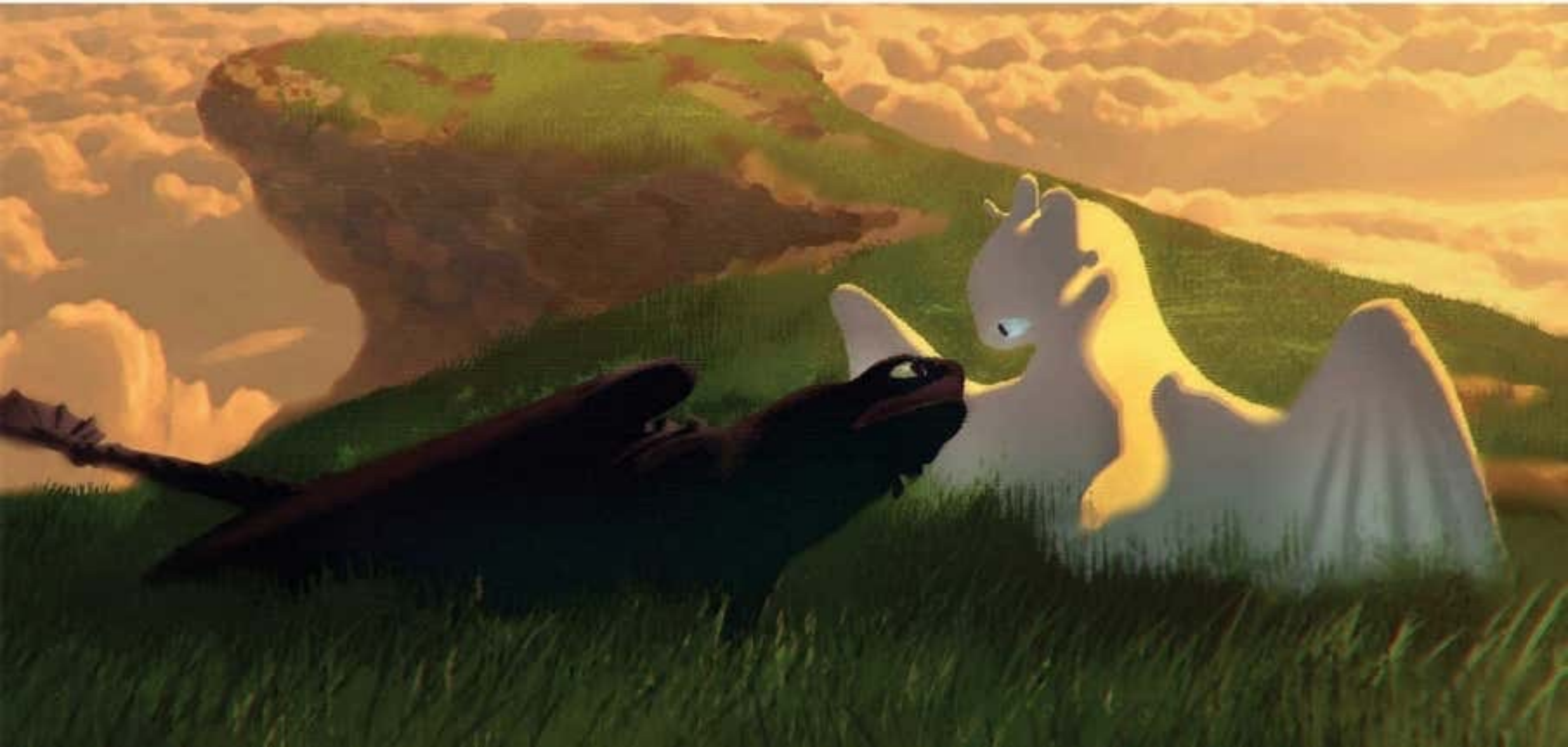
At first, the Light Fury is a little standoffish, but Toothless wins her over with his drawings in the sand. She has to be charming because the audience needs to fall in love with her the way they fell in love with Toothless.

"First Date" reminds me of the scene called "Forbidden Friendship" from the first movie when Hiccup and Toothless meet, and Hiccup draws in the sand to make a connection with the Night Fury. There, Hiccup was trying to win Toothless over to be his friend, and in this movie, Toothless is trying to win over the Light Fury, and he uses the same action. To me, this scene feels like an homage to the first movie.

—John Carr, Editor

TOP AND ABOVE: First Date Beach · *Iuri Lioi*
OPPOSITE TOP: Toothless Meets Light Fury · *Pierre-Olivier Vincent*
OPPOSITE TOP RIGHT: Storyboards · *Bolhem Bouchiba*
OPPOSITE BOTTOM: Color Key · *Ruben Perez*

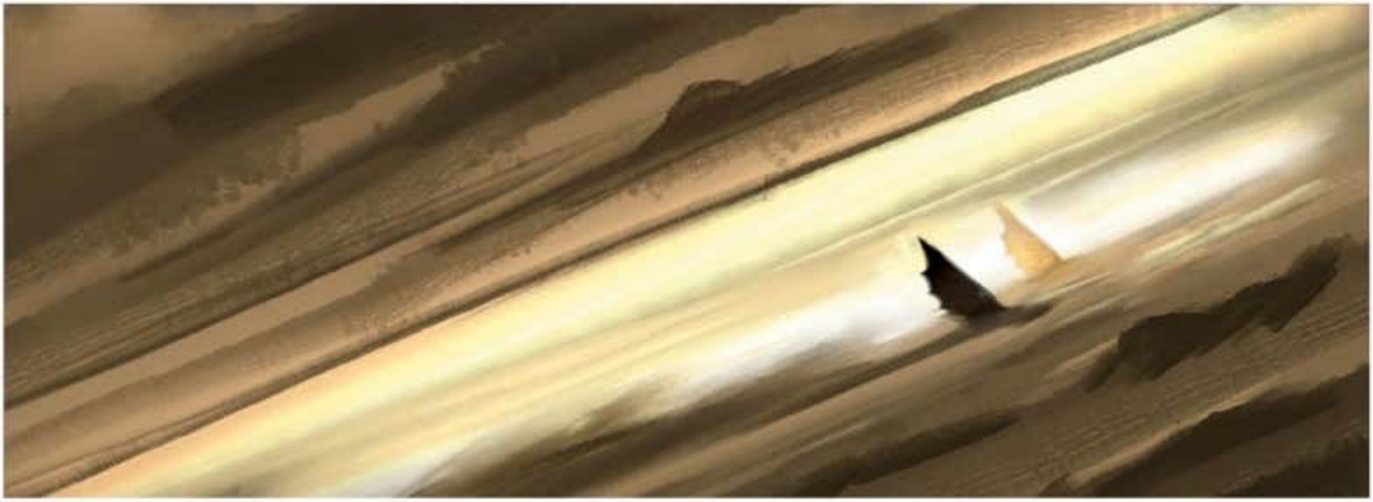


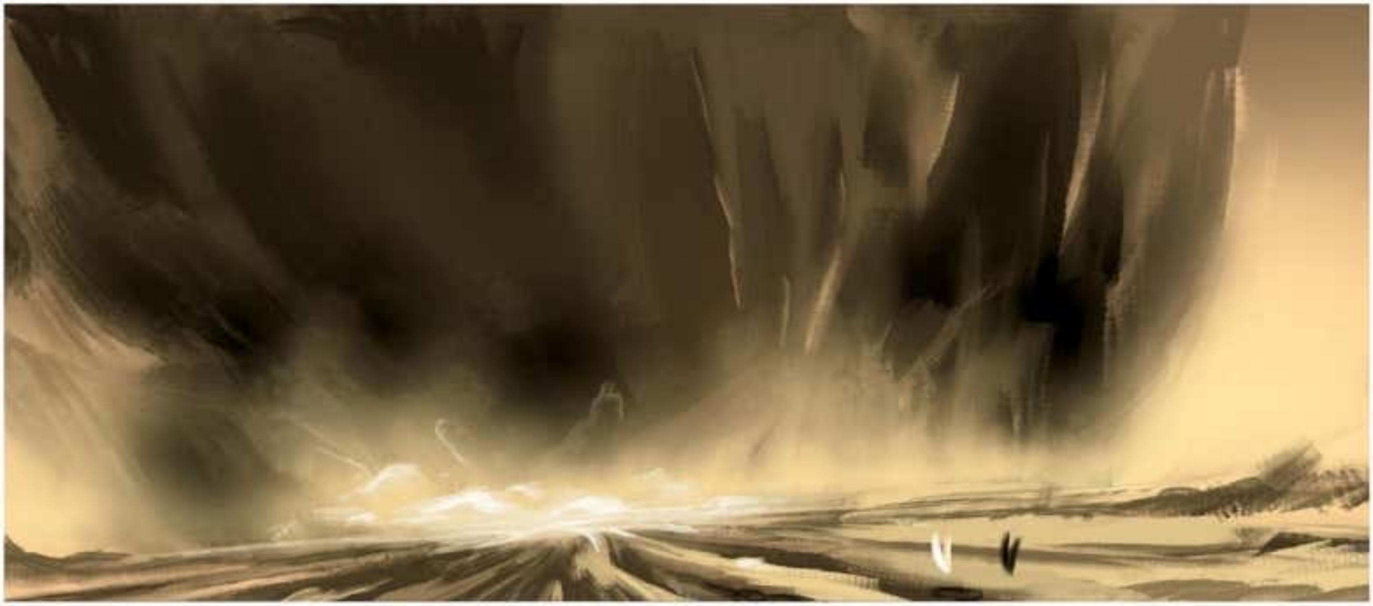


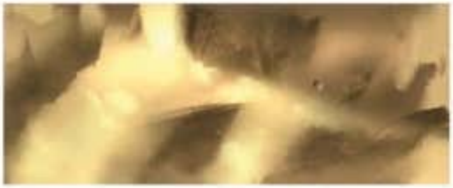
Furies mate for life, you know.

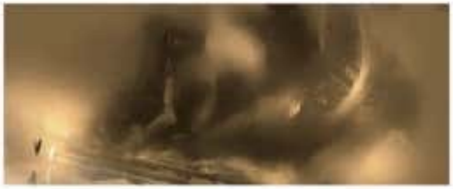
—FROM THE SCREENPLAY BY DEAN DEBLOIS

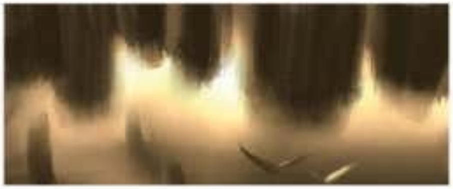
PREVIOUS PAGES: First Date Beach Concept - *Iuri Lioi*
THIS PAGE AND OPPOSITE TOP: Romantic Flight Sepia Cloud Concepts - *Simon Rodgers*
OPPOSITE MIDDLE: Romantic Flight Cloud Concept - Simon Rodgers
OPPOSITE BOTTOM: Romantic Flight Inside Storm Concept - *Pierre-Olivier Vincent*

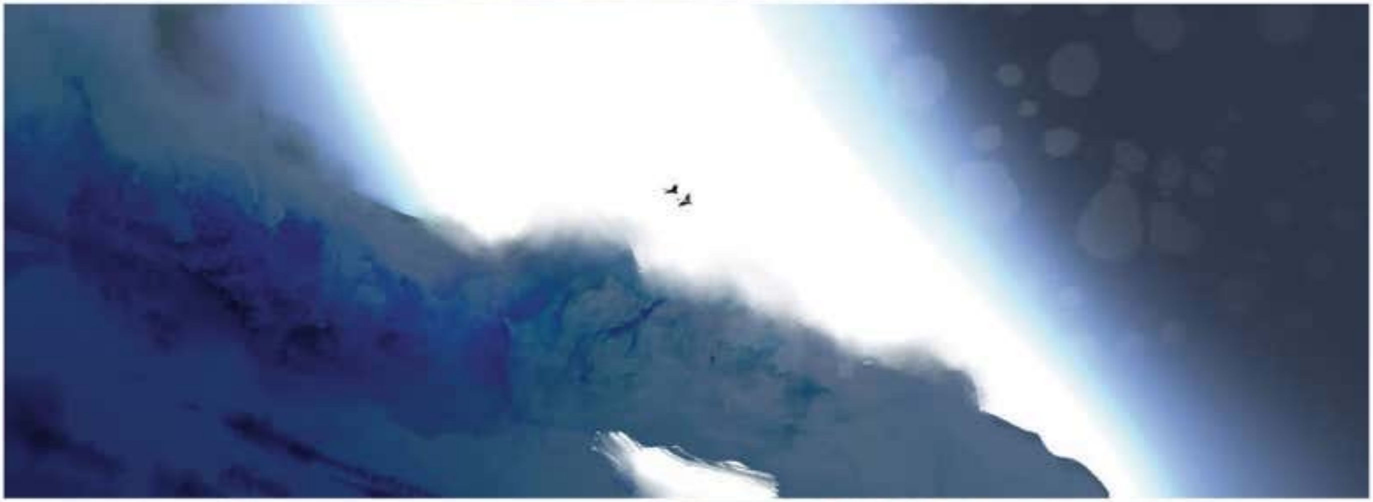


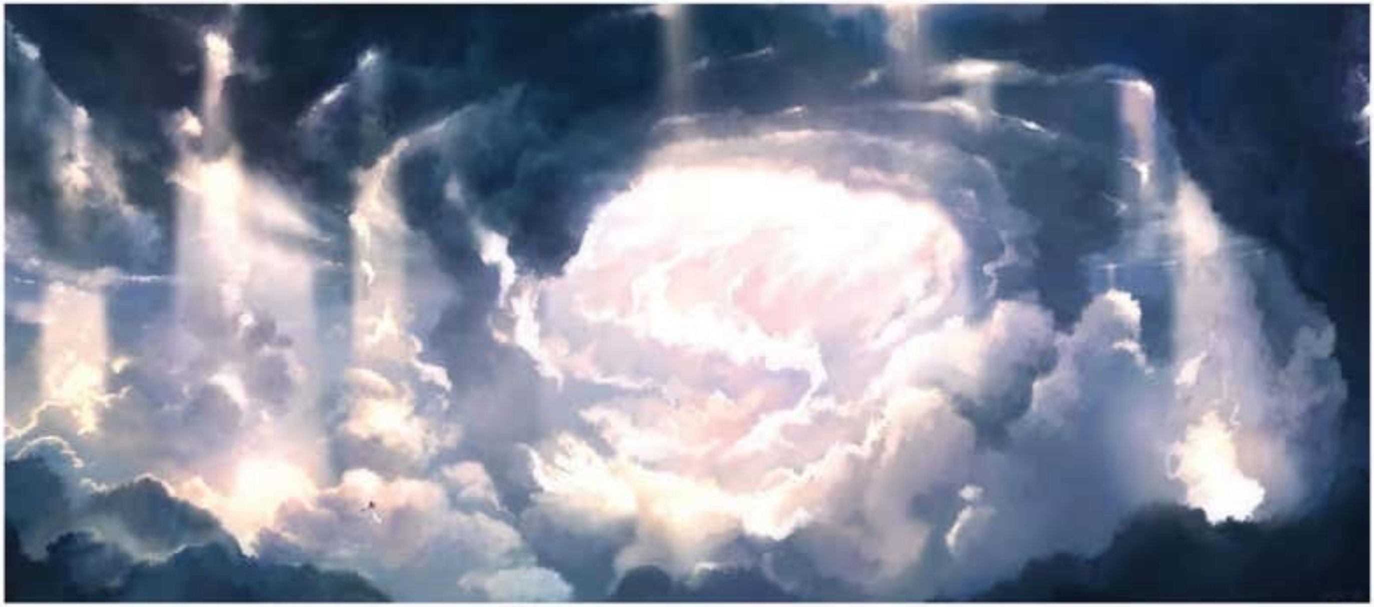


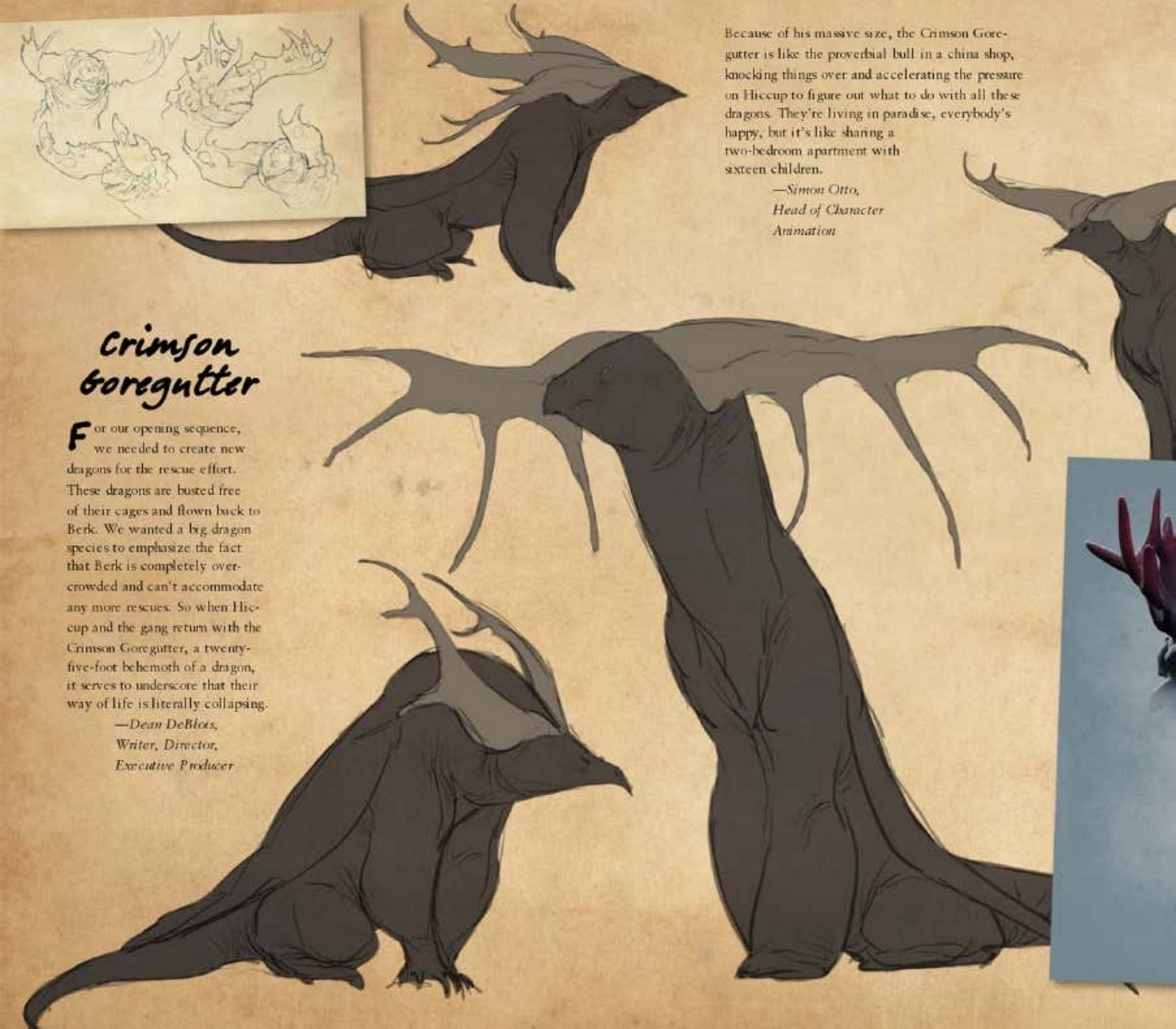












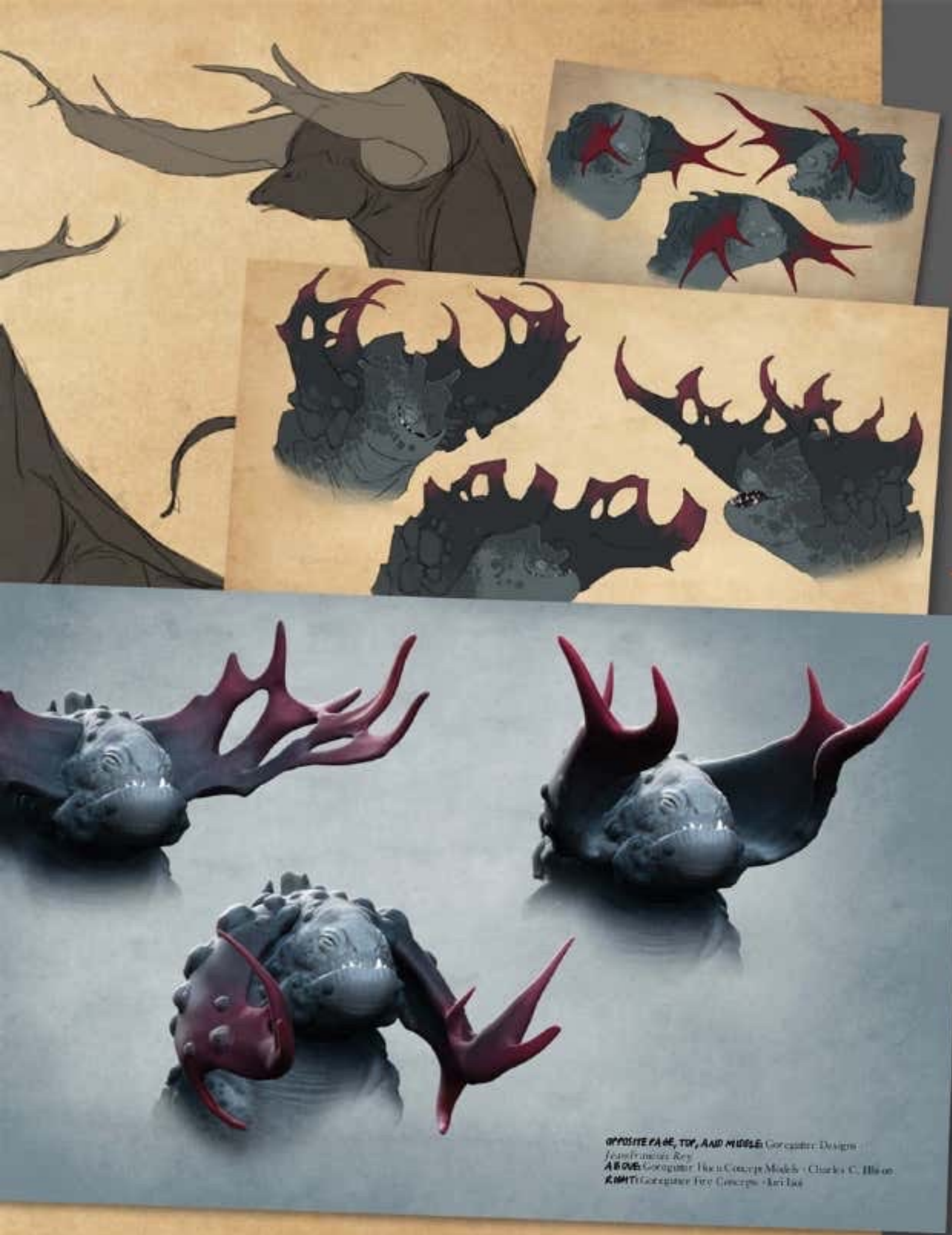
Because of his massive size, the Crimson Goregutter is like the proverbial bull in a china shop, knocking things over and accelerating the pressure on Hiccup to figure out what to do with all these dragons. They're living in paradise, everybody's happy, but it's like sharing a two-bedroom apartment with sixteen children.

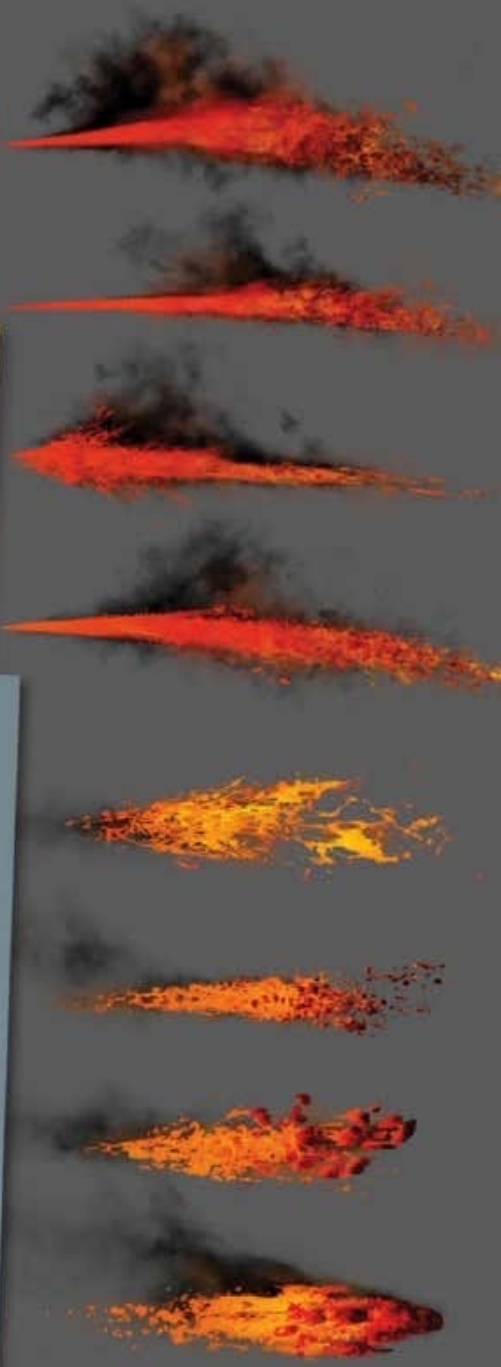
—Simon Otto,
Head of Character
Animation

Crimson Goregutter

For our opening sequence, we needed to create new dragons for the rescue effort. These dragons are busted free of their cages and flown back to Berk. We wanted a big dragon species to emphasize the fact that Berk is completely overcrowded and can't accommodate any more rescues. So when Hiccup and the gang return with the Crimson Goregutter, a twenty-five-foot behemoth of a dragon, it serves to underscore that their way of life is literally collapsing.

—Dean DeBlois,
Writer, Director,
Executive Producer



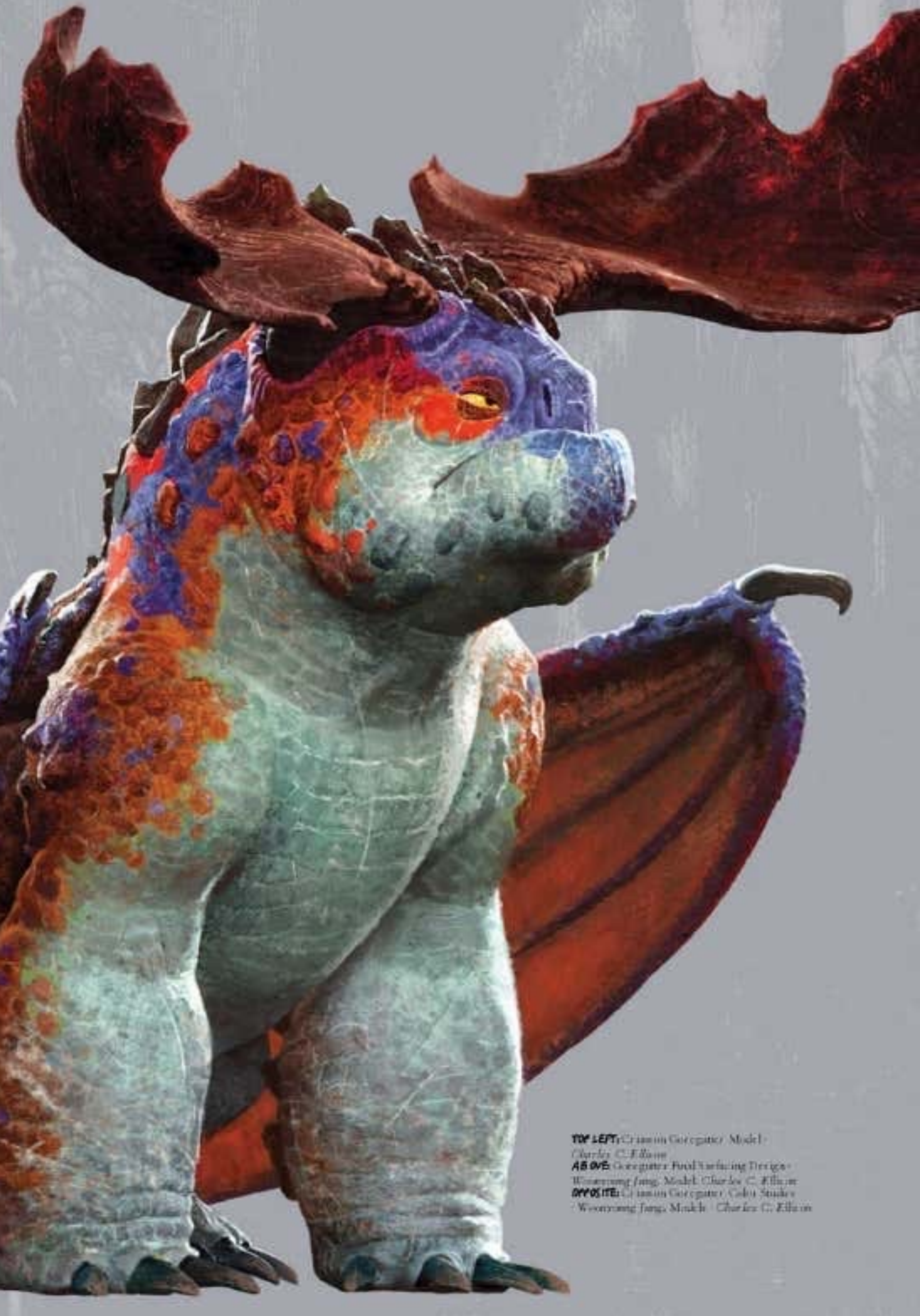


OPPOSITE PAGE, TOP, AND MIDDLE: Gorgutter Designs · *Jean-François Rey*
ABOVE: Gorgutter Horn Concept Models · Charles C. Ellison
RIGHT: Gorgutter Fire Concepts · Iuri Lioi

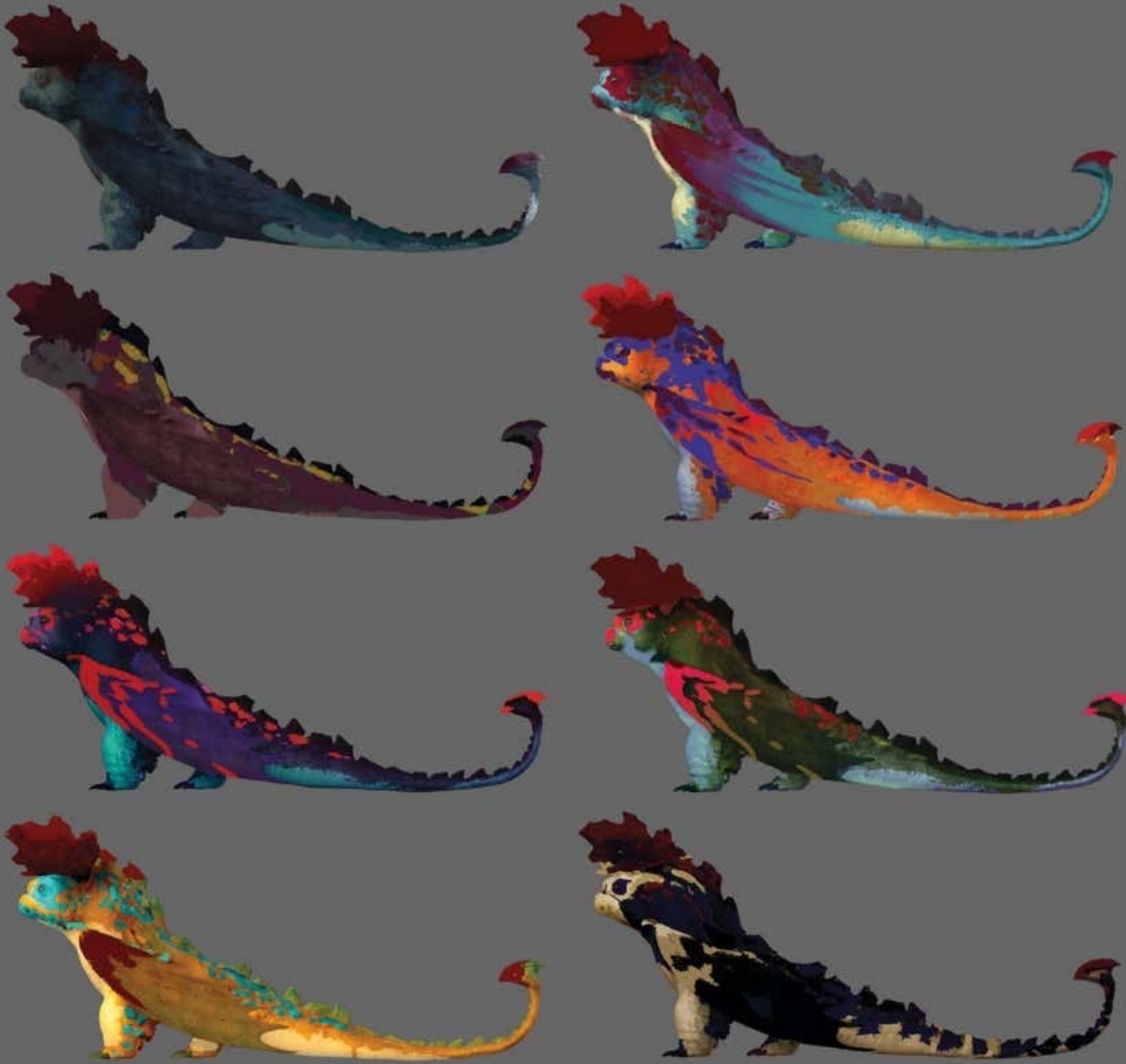
The Crimson Goregutter is one of our new dragons. Very large and incredibly powerful, the Goregutter can throw rocks and carve trenches into the ground with those big antlers.
—*Pierre-Olivier Vincent, Production Designer*

As soon as we started to see the animation for the Goregutter, his true character as an older/grumpier dragon became very clear. This led to an increased focus on how to have more of an onscreen contrast with Fishmeat (our adorable baby Gronkle). The two characters are polar opposites, which makes them great onscreen partners.
—*Jed Schlanger, Co-Producer*

This magnificent beast was based on an ancient giant elk, and is such a beautiful gentle creature with an imposing presence, and a fierce protective streak when his loved ones are threatened.
—*Brad Lewis, Producer*

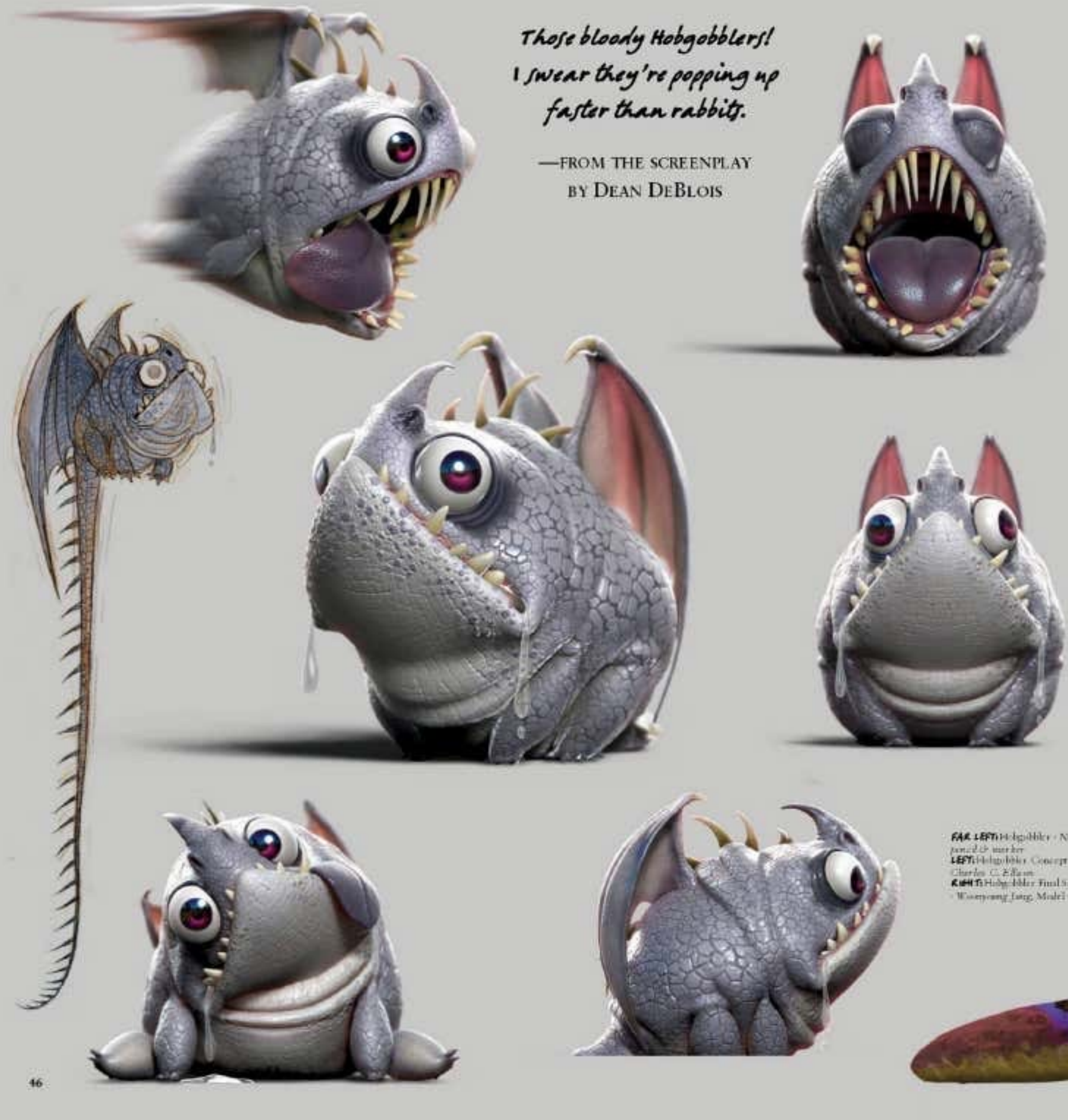


TOP LEFT: Crimson Goregutter Model • *Charles C. Ellison*
ABOVE: Goregutter Final Surfacing Design • *Woonyoung Jung*, Model: *Charles C. Ellison*
OPPOSITE: Crimson Goregutter Color Studies • *Woonyoung Jung*, Models • *Charles C. Ellison*

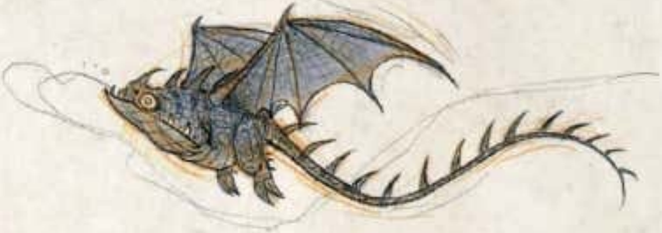


Those bloody Hobgobblers! I swear they're popping up faster than rabbits.

—FROM THE SCREENPLAY
BY DEAN DEBLOIS



FAR LEFT: Hobgobbler · Nico Marlet · pencil & marker
LEFT: Hobgobbler Concept Models · Charles C. Ellison
RIGHT: Hobgobbler Final Surfacing Design · Woonyoung Jung, Model · Charles C. Ellison



Hobgobblers

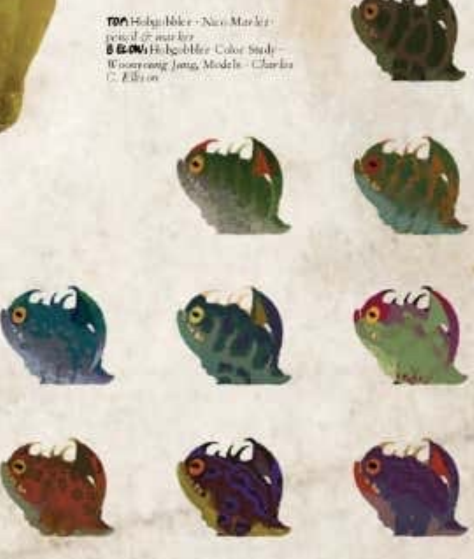
The Hobgobblers are our comedic-relief dragons. They're big as beach balls and have a very specific ability: they reproduce really quickly. You see one, turn around, and then there are three of them. They're very funny.

—*Pierre-Olivier Vincent,*
Production Designer

It's funny that the most feared dragon to land on Berk to date is no bigger than a beach ball. They look like the dragon version of a puppy and yet to Gobber they are an omen of impending doom.

—*Rachel Zusser, Production*
Manager

TOP: Hobgobbler · Nico Marlet · *pencil & marker*
BELOW: Hobgobbler Color Study · Woonyoung Jung, Models · Charles C. Ellison

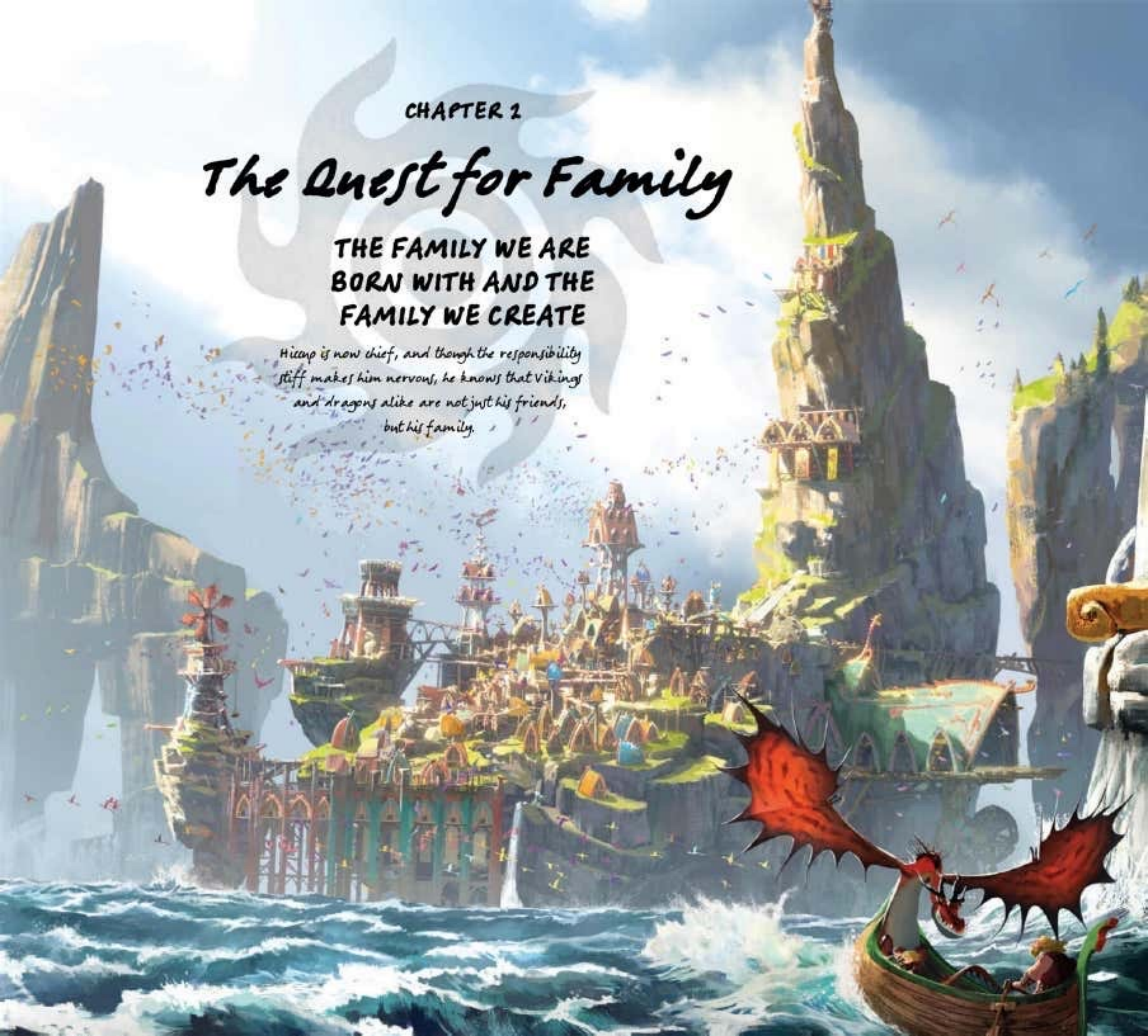


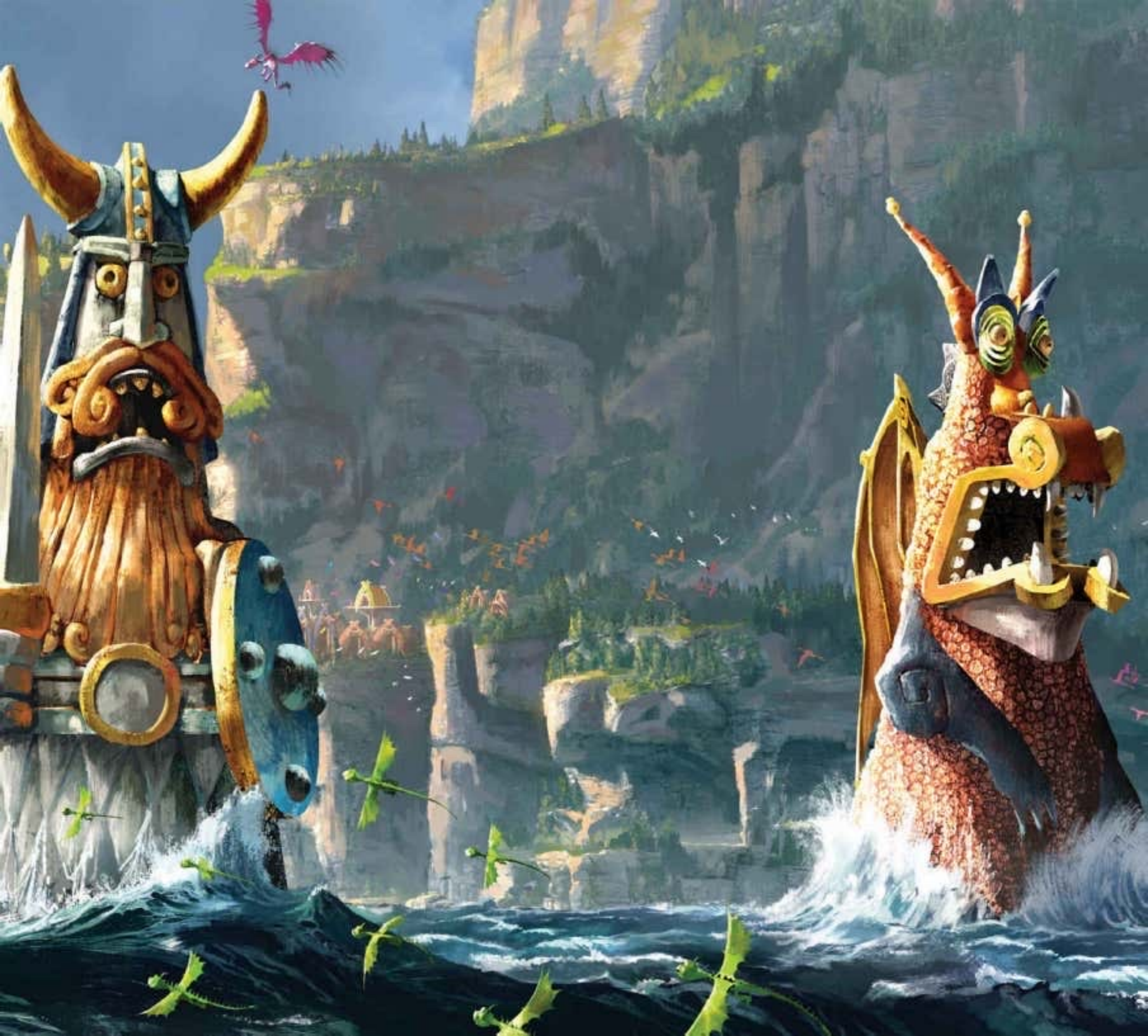
CHAPTER 2

The Quest for Family

THE FAMILY WE ARE BORN WITH AND THE FAMILY WE CREATE

Hiccup is now chief, and though the responsibility stiff makes him nervous, he knows that Vikings and dragons alike are not just his friends, but his family.





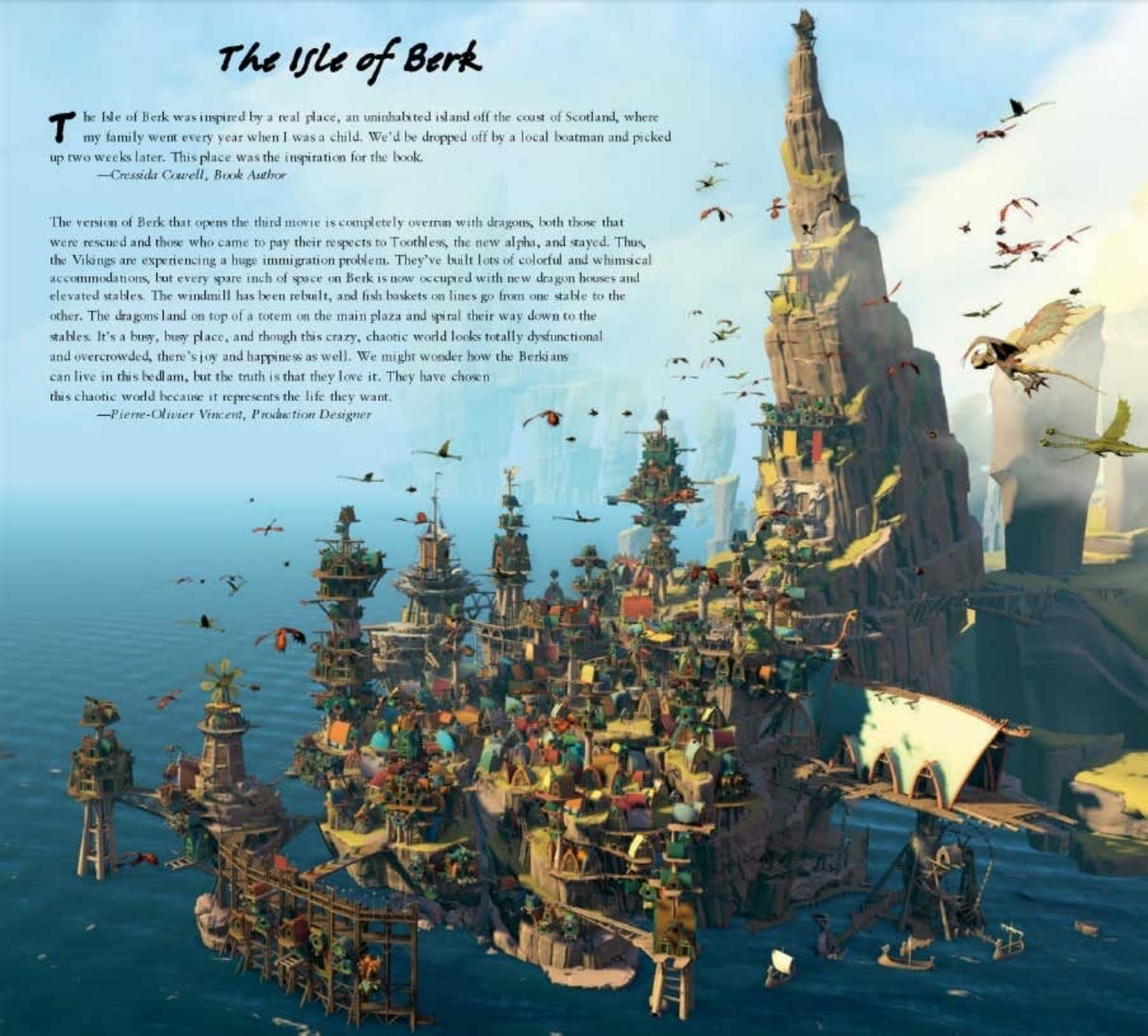
The Isle of Berk

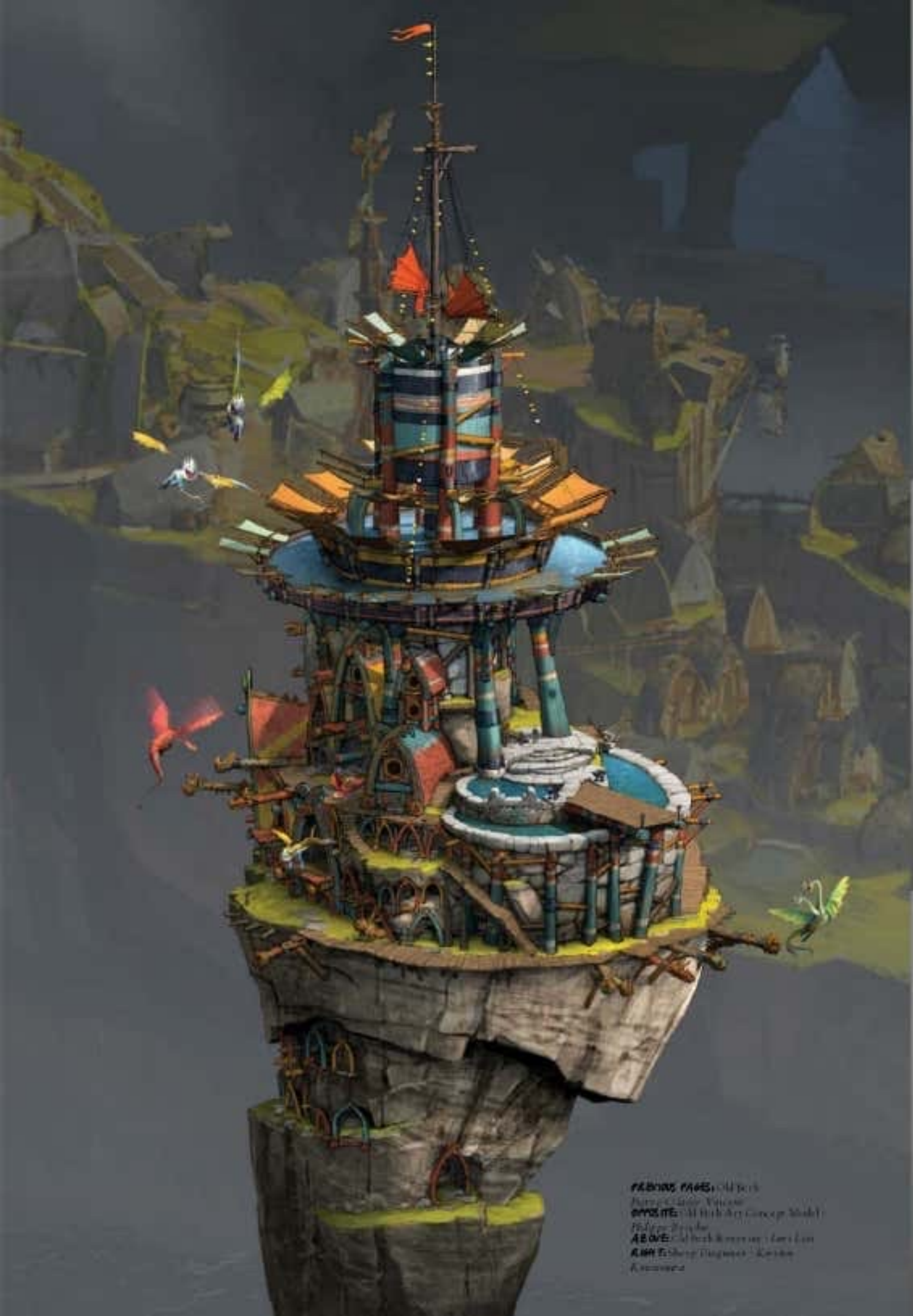
The Isle of Berk was inspired by a real place, an uninhabited island off the coast of Scotland, where my family went every year when I was a child. We'd be dropped off by a local boatman and picked up two weeks later. This place was the inspiration for the book.

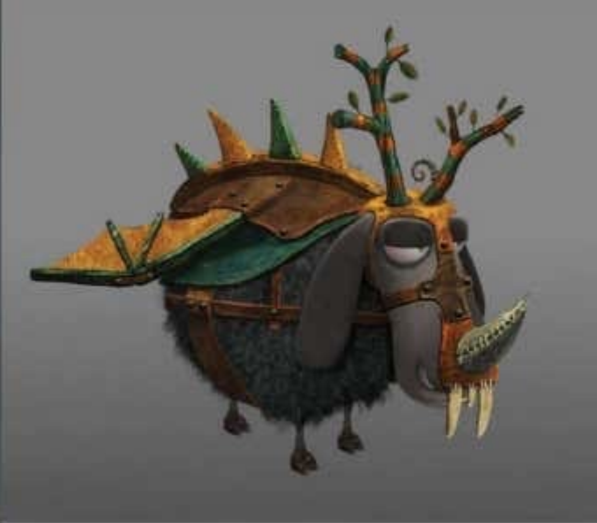
—*Cressida Cowell, Book Author*

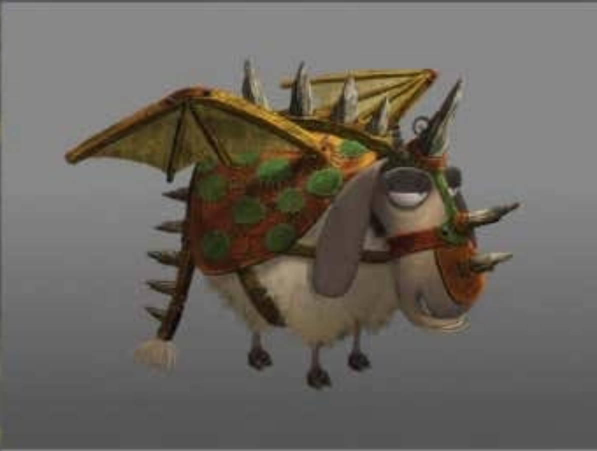
The version of Berk that opens the third movie is completely overrun with dragons, both those that were rescued and those who came to pay their respects to Toothless, the new alpha, and stayed. Thus, the Vikings are experiencing a huge immigration problem. They've built lots of colorful and whimsical accommodations, but every spare inch of space on Berk is now occupied with new dragon houses and elevated stables. The windmill has been rebuilt, and fish baskets on lines go from one stable to the other. The dragons land on top of a totem on the main plaza and spiral their way down to the stables. It's a busy, busy place, and though this crazy, chaotic world looks totally dysfunctional and overcrowded, there's joy and happiness as well. We might wonder how the Berkians can live in this bedlam, but the truth is that they love it. They have chosen this chaotic world because it represents the life they want.

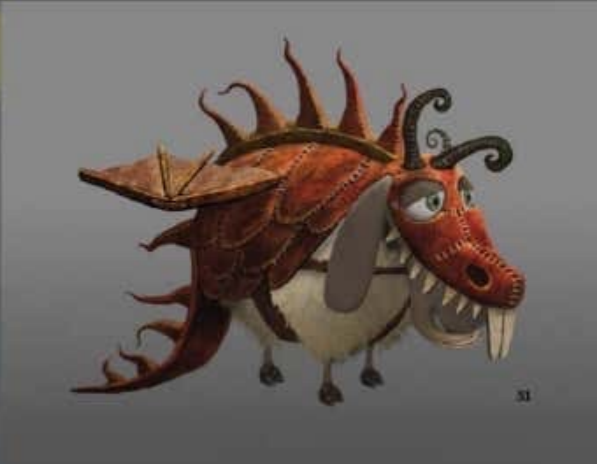
—*Pierre-Olivier Vincent, Production Designer*



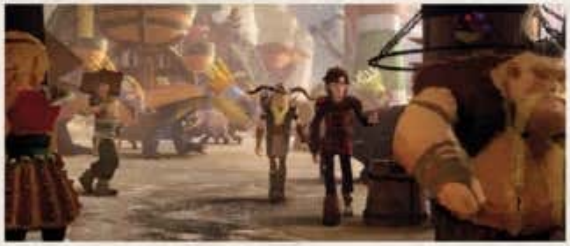


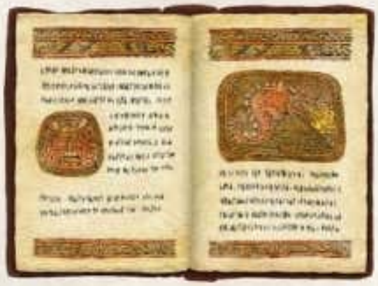


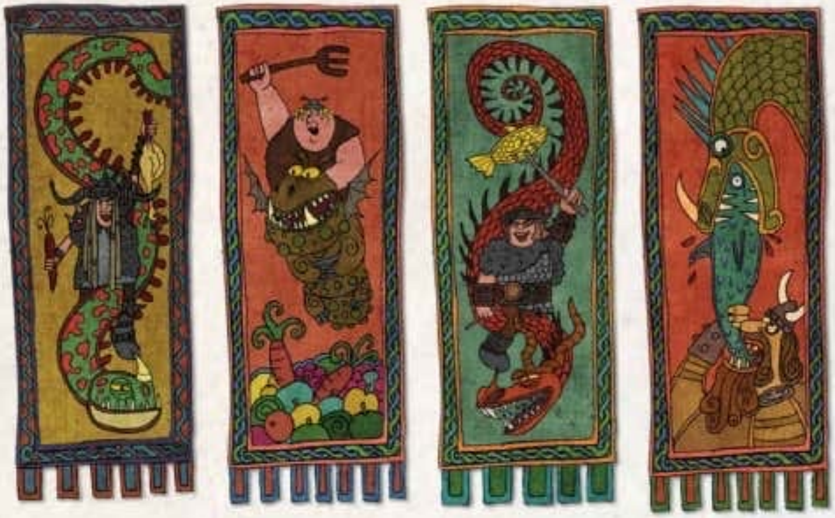




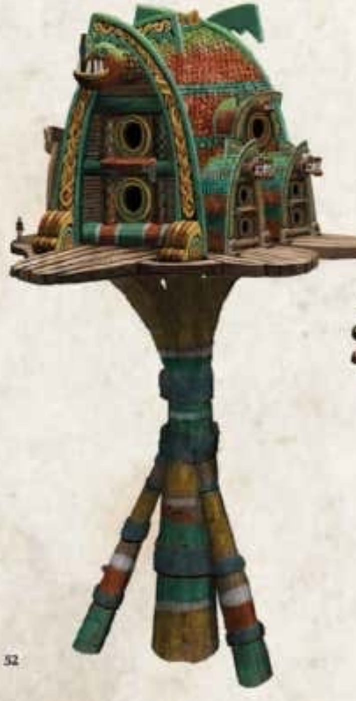
PREVIOUS PAGES: Old Berk
Pierre-Olivier Vincent
OPPOSITE: Old Berk Art Concept Model
Philippe Brochu
ABOVE: Old Berk Rendering · *Jane Lee*
RIGHT: Sheep Disguises · *Kirsten Kawamura*

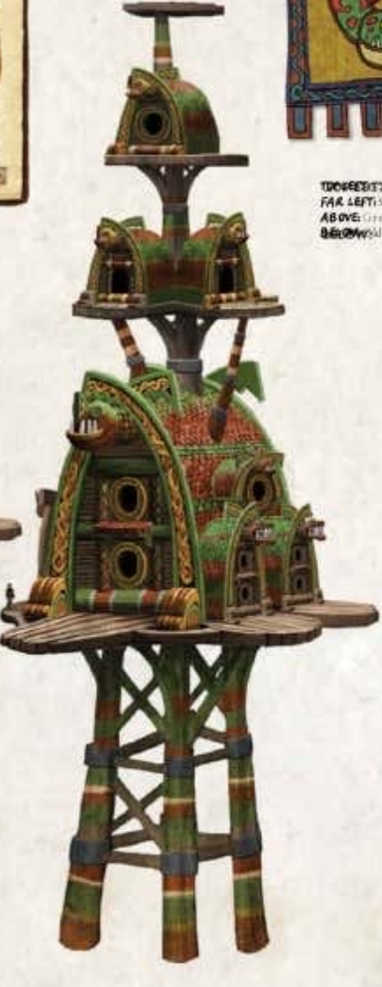


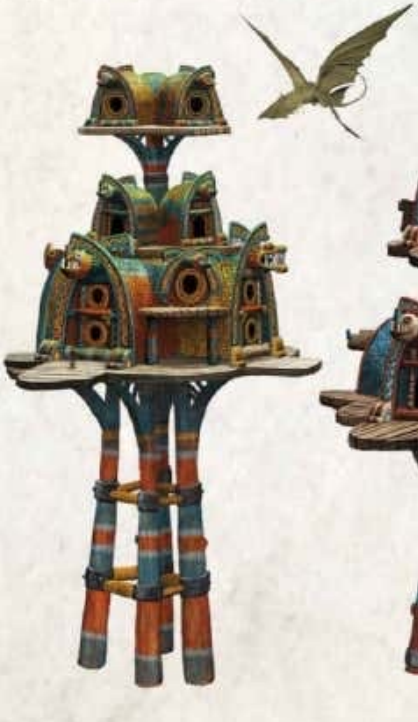


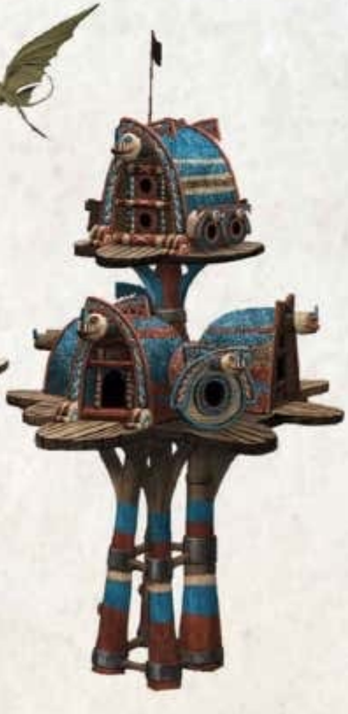


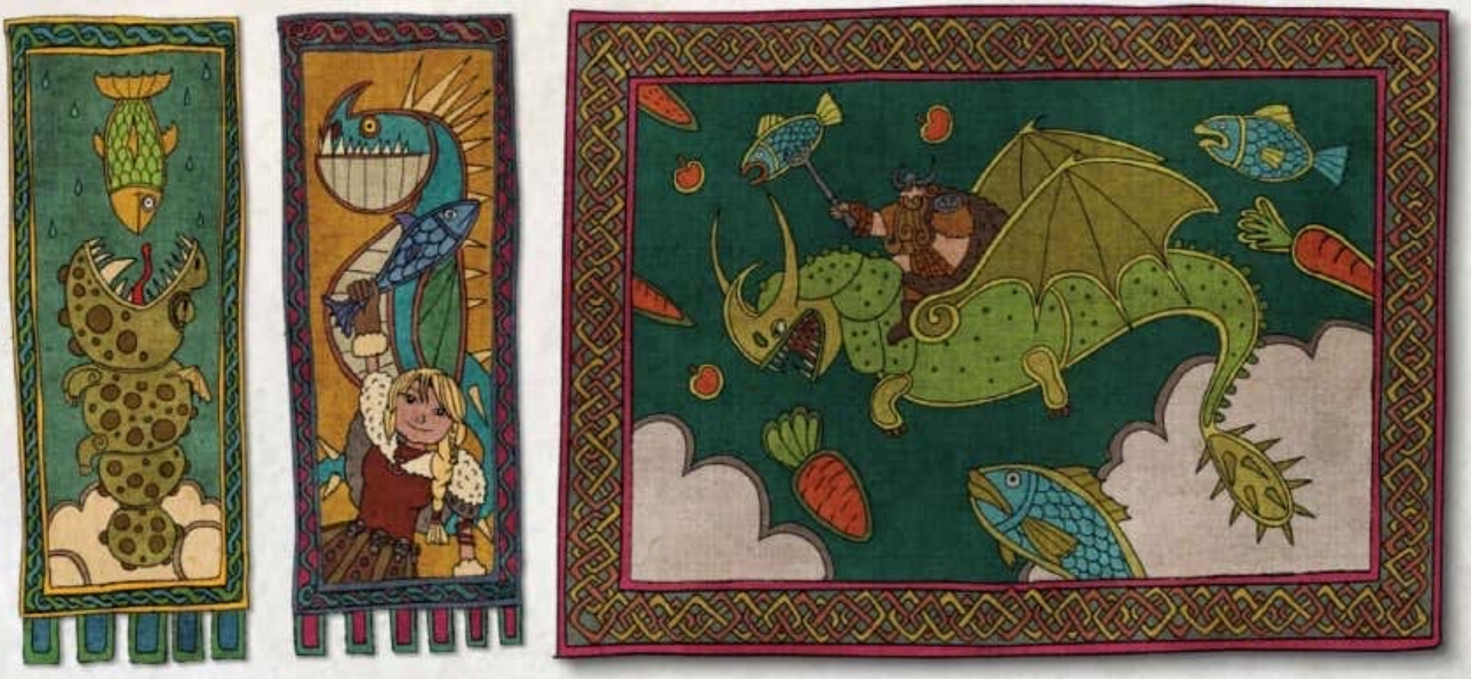
TOP LEFT: Color Key - *Woonyoung Jung*
FAR LEFT: Stoick Book Pages - *Jari Liu*
ABOVE: Great Hall Tapestries - *Kirsten Kawamura*
BELOW: Old Berk Dragon Birdhouses - *Kirsten Kawamura*

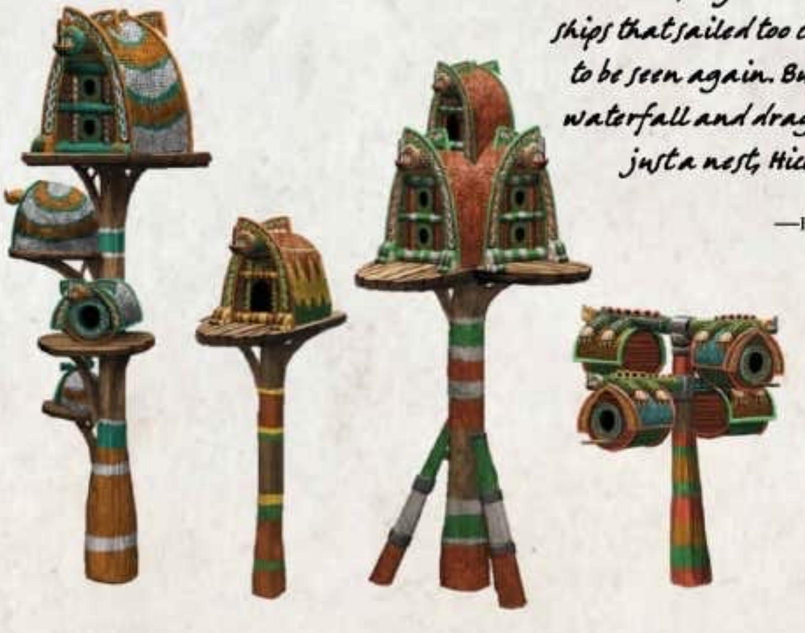






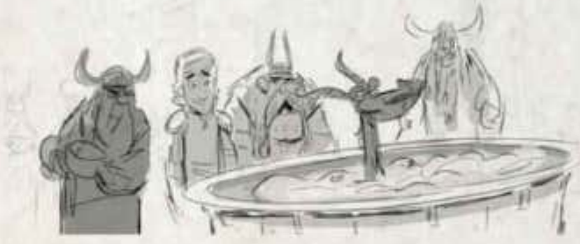




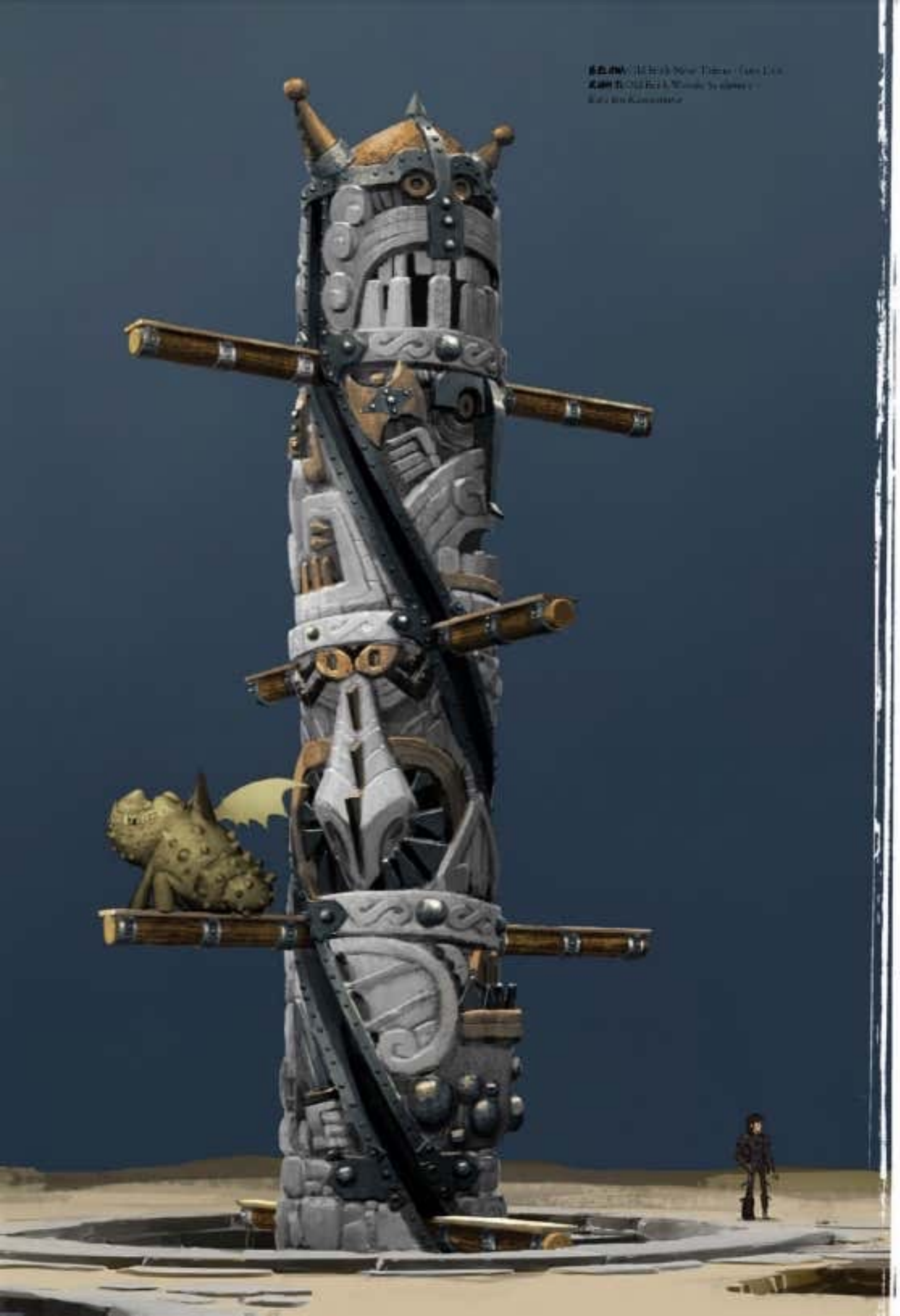


"Out there, beyond the sunset, lies the home of the dragons. Legend tells of ships that sailed too close to it, only to drop off the edge of the world, never to be seen again. But those sailors who turned back told tales of a great waterfall and dragons guarding the entrance to the Hidden World. Not just a nest, Hiccup, but a land from which all dragons come."

—FROM THE SCREENPLAY BY DEAN DEBLOIS



TOP: Great Hall Stock Tapestry · *Kirsten Kawamura*
ABOVE: Storyboard · *John Puglisi*
LEFT: Old Berk Dragon Birdhouses · *Kirsten Kawamura*



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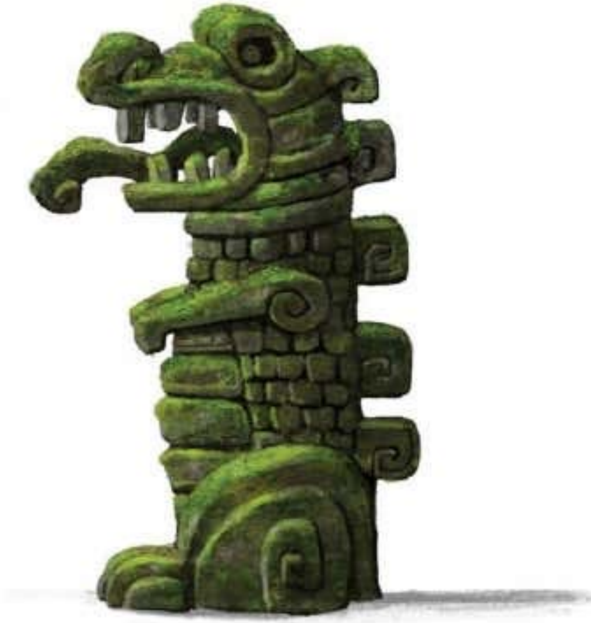
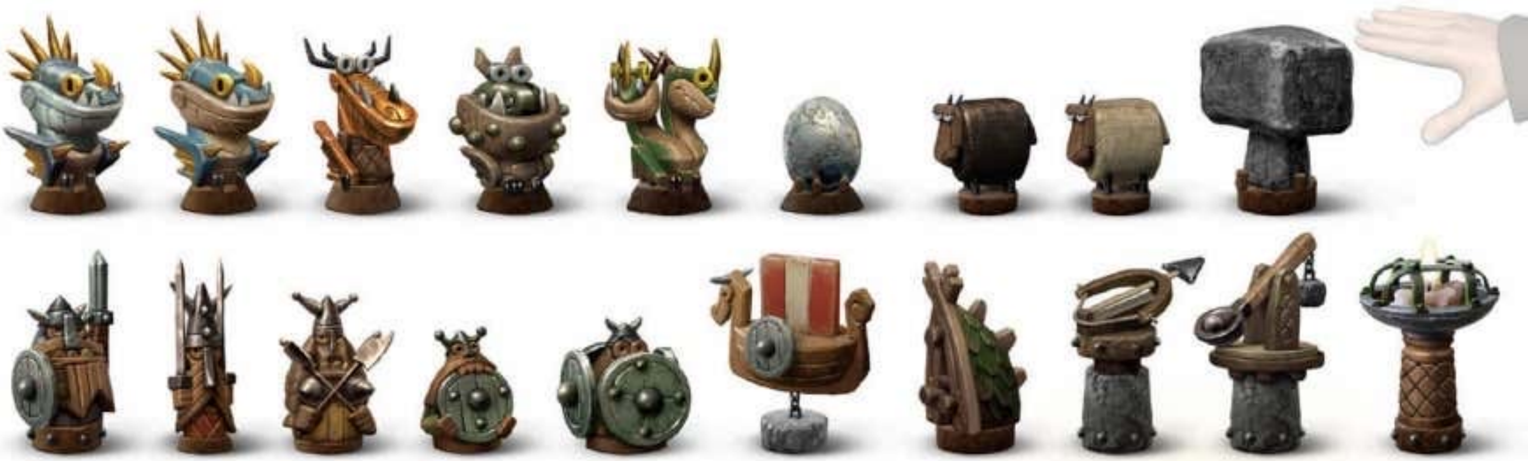


Technology has changed a lot in the twelve years since the first movie, opening up opportunities and possibilities we didn't have before. The biggest change since the first movie is that now we don't think so much about limitations. In the beginning, we had to keep it simple; we couldn't have too many outfits or hairstyles for a character. The shots had to be on the uncomplicated side. Now it's the opposite. We can challenge ourselves to make it an experience the audience has never before seen. For example, on the shot of entering Mead Hall, we had seven animators simultaneously working, each handling a different aspect, including vignettes of the dragons flying in, Valka arm-wrestling, Toothless and Gobber walking, and more. The camera follows the characters in this moment. We're really challenging ourselves in every way we can think of in order to produce the most exciting, interesting and entertaining shot possible.

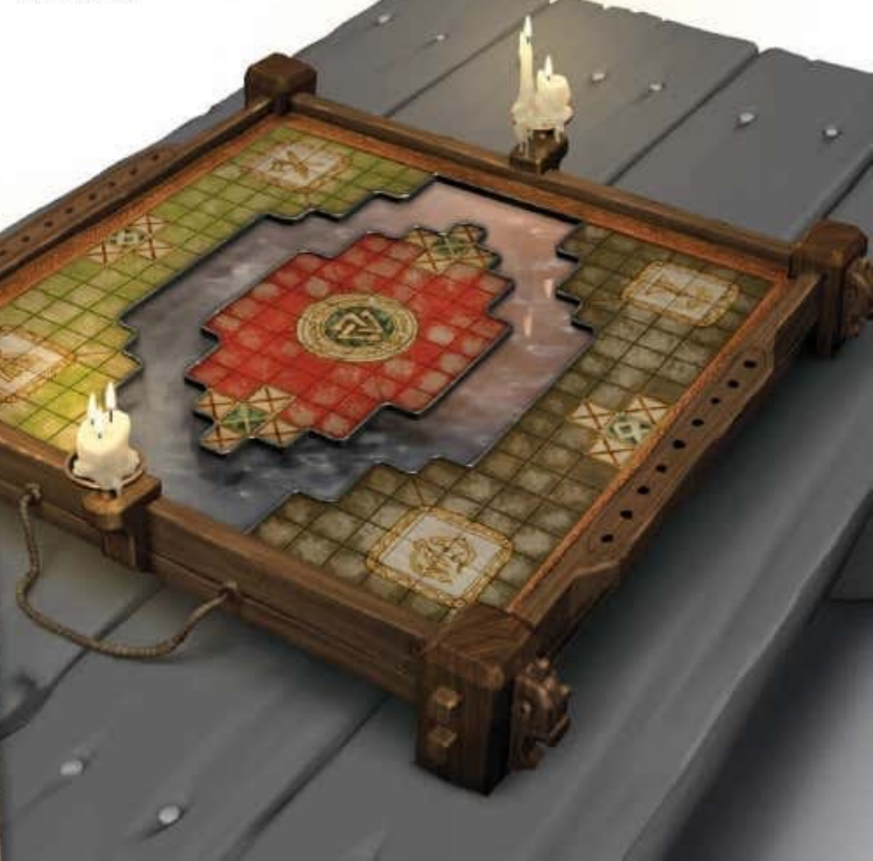
—Simon Otto, Head of Character Animation

The camera work in the dining hall sequence is not usually seen in an animated film. Here, the camera keeps moving without any cutting, and it feels like a sequence from a live-action movie.

—John Carr, Editor



THIS PAGE Viking Board Game and Pieces • *Iuri Lioi*



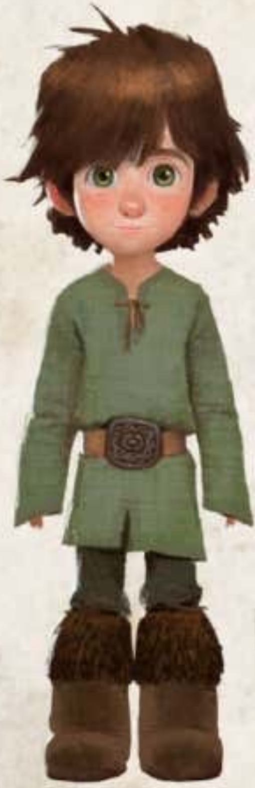
Hiccup

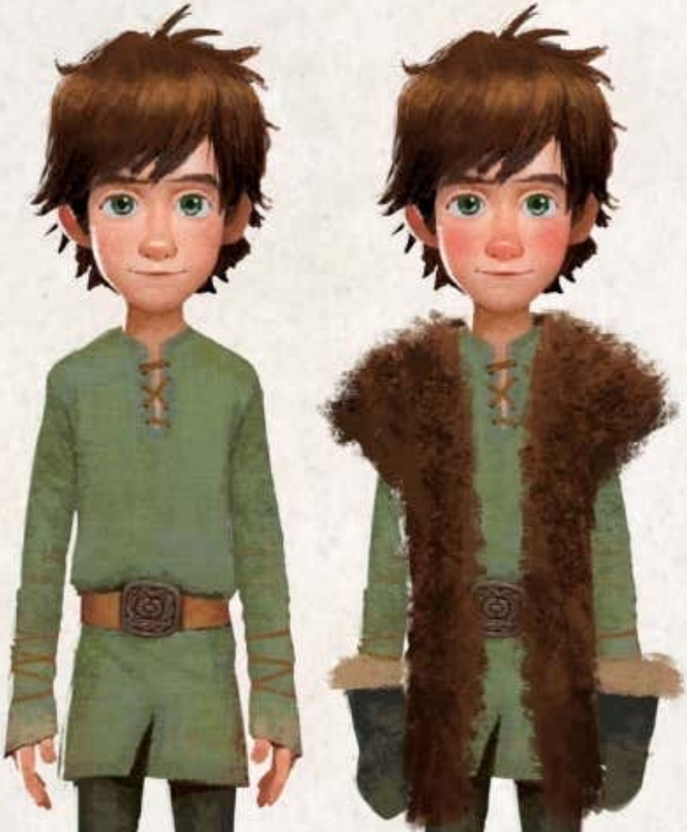
Hiccup is the idealistic leader of Berk, but in this story his leadership is forged and tested under duress, with everything and everyone he loves on the line. Tough decisions have to be made, and when all is said and done, that responsibility lies on his shoulders alone.

—Brad Lewis, Producer

In both the books and the movies, Hiccup is looking back on his childhood with a bittersweet feeling. The adult watching the movie or reading the book to a child is reliving his or her own childhood. Actually we're all children inside. Somewhere inside every adult, there's a kid who'd love to be riding a dragon.

—Cressida Cowell, Book Author



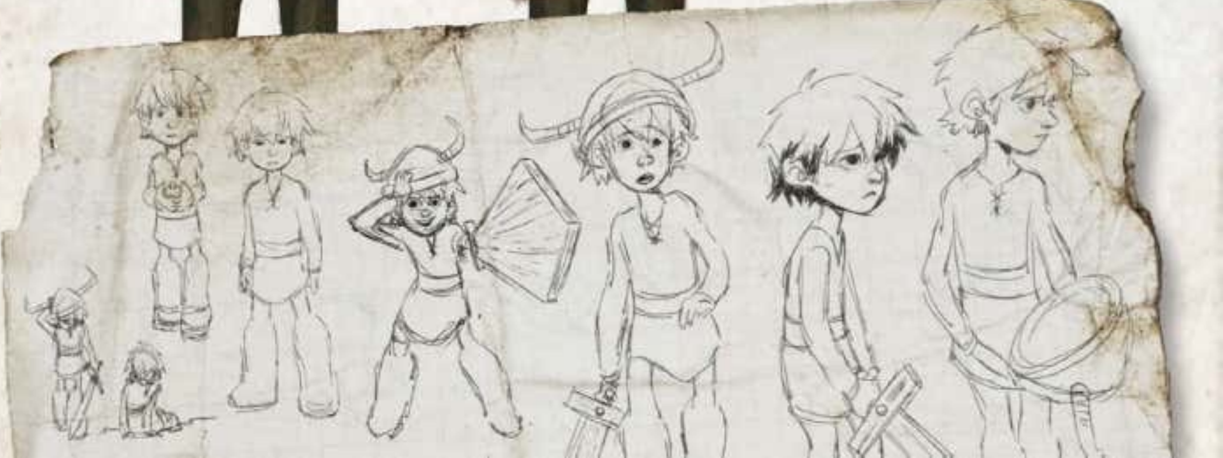


Throughout the course of our three movies, our characters progress in time. We see Hiccup as a baby, a young kid, a teen, at twenty, and in his thirties, so we essentially have several different age moments in time for him. The thirty-year-old version was particularly challenging. Making Hiccup youthful and recognizable wearing a beard without turning him into a modern-day hipster was tricky.

We want to make sure Hiccup is believable as a child of Valka and Stoick. And that, at the end of the movie, when he's thirty, he has some of the wisdom that comes from Stoick. The way he moves is more grounded. Hiccup is always a little stiff in the shoulder, a little erratic in his acting, with the same tics he had as a kid. We want to make sure that by the end of the trilogy, he feels like an adult who is finally comfortable in his own skin.

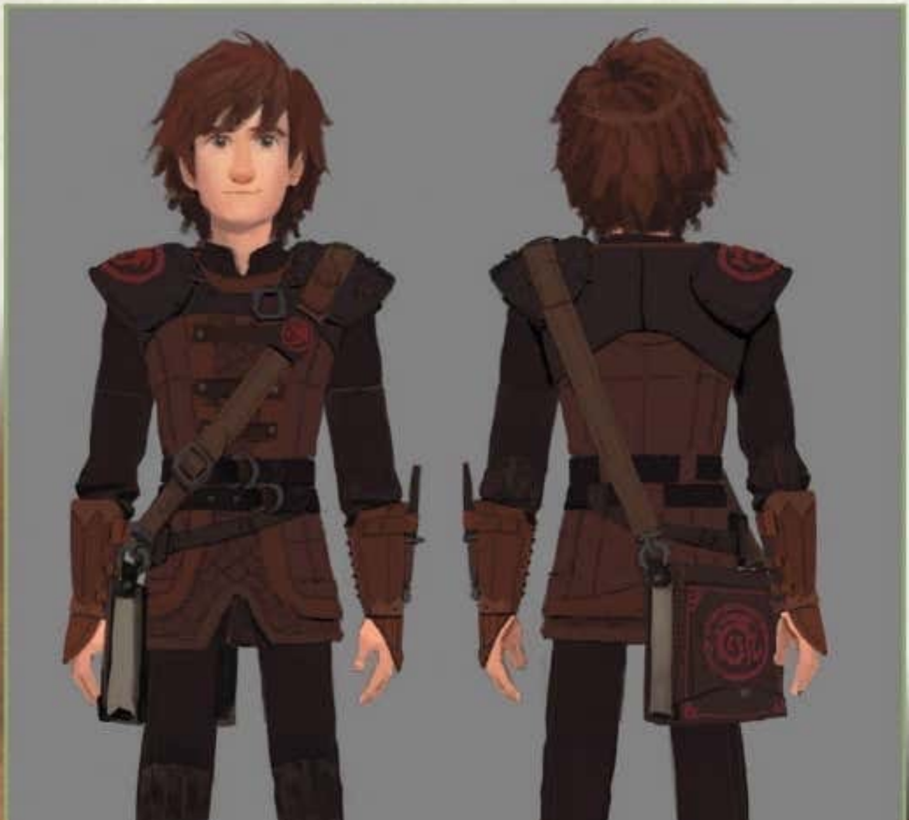
—Simon Otto, Head of Character Animation

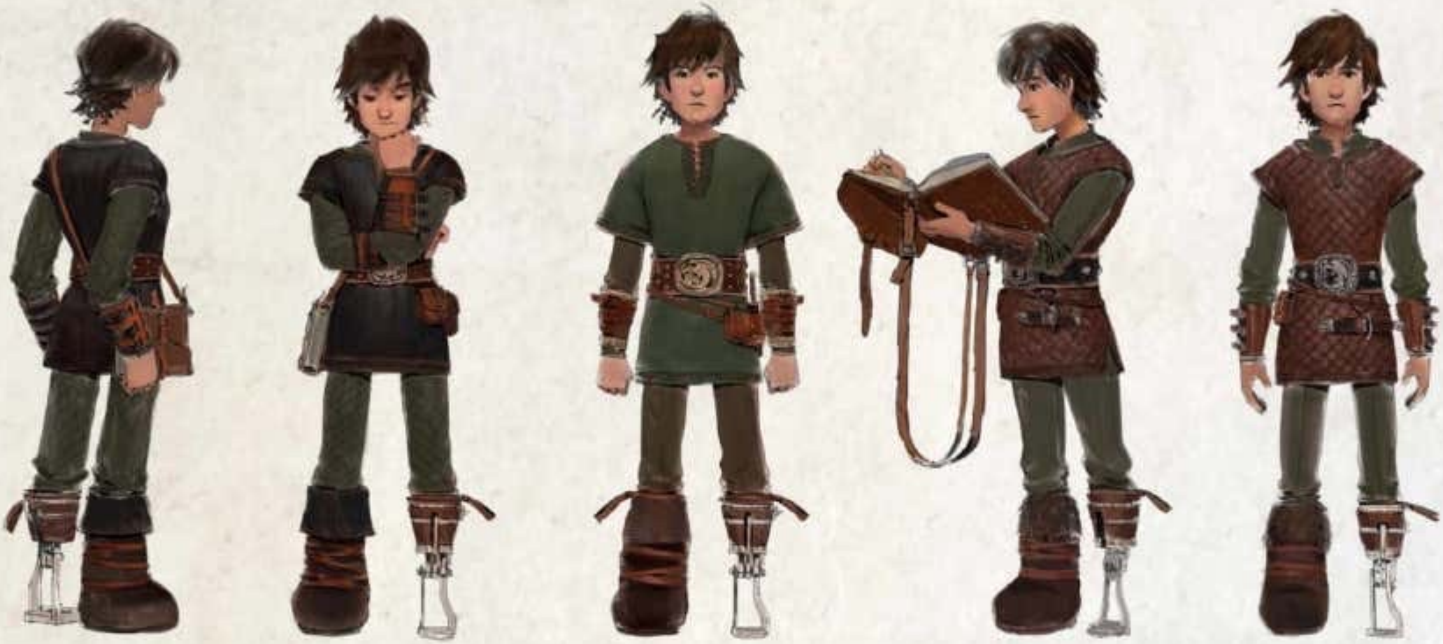
FAR LEFT: 4-Year Old Hiccup · *Woonyoung Jung,* Art Model · *Leo Sanchez*
LEFT: 10-Year Old Hiccup Costumes · *Woonyoung Jung,* Art Model · *Leo Sanchez*
BELOW: Young Hiccup Sketches · *Stephanie Stine* · *Pen*

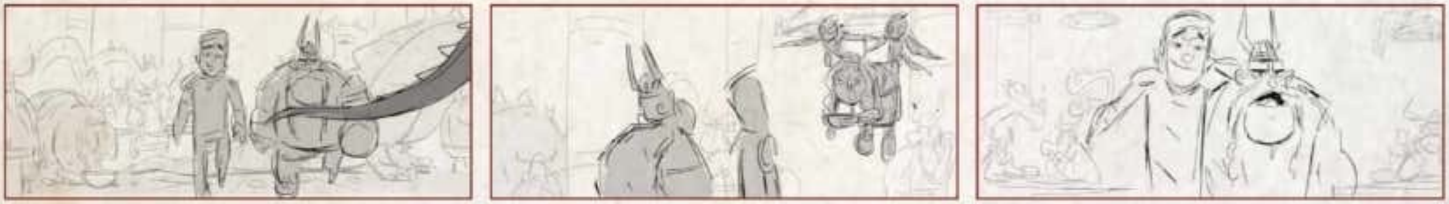


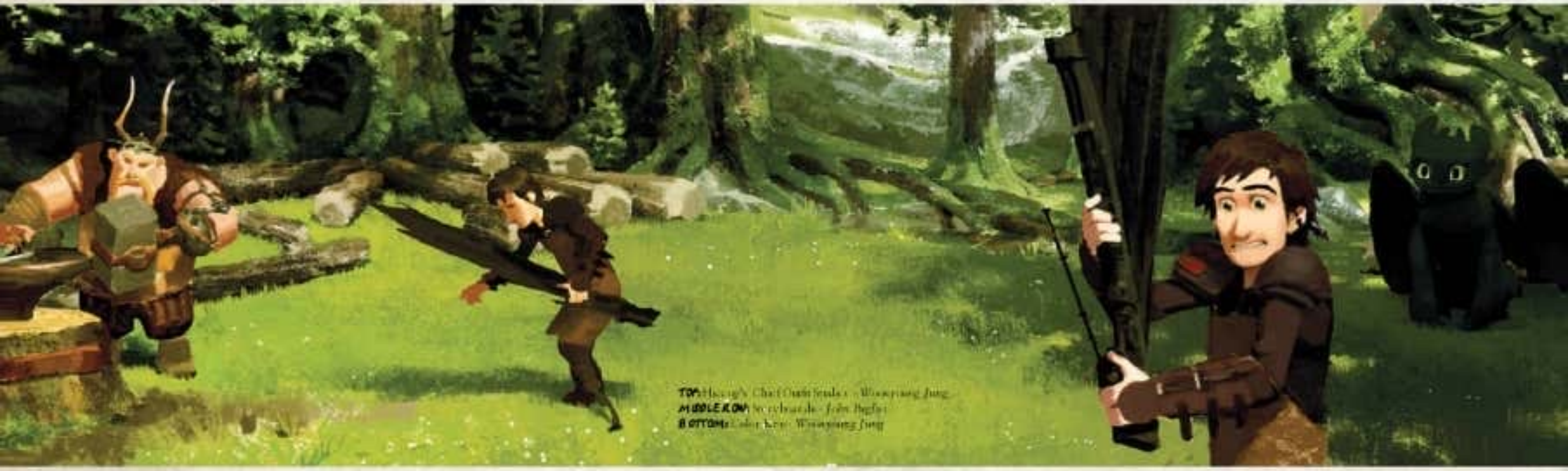
LEFT: Storyboards – Chris [illegible]

RIGHT AND BELOW: Hiccup's Chief Outfit Woonyoung Jung







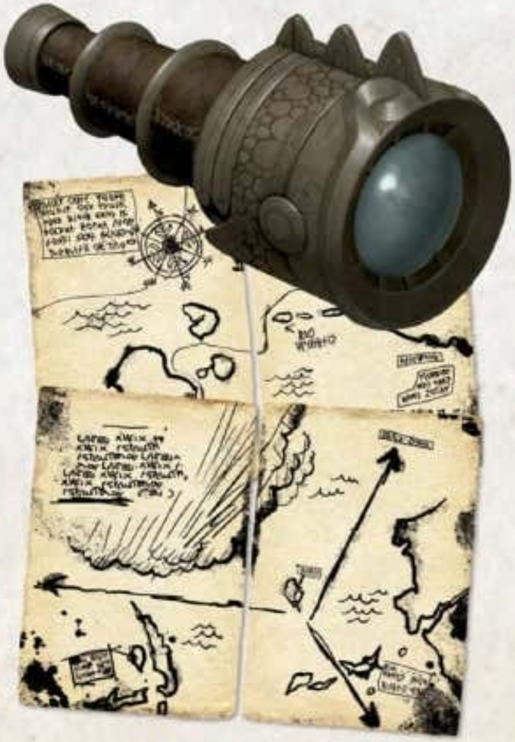


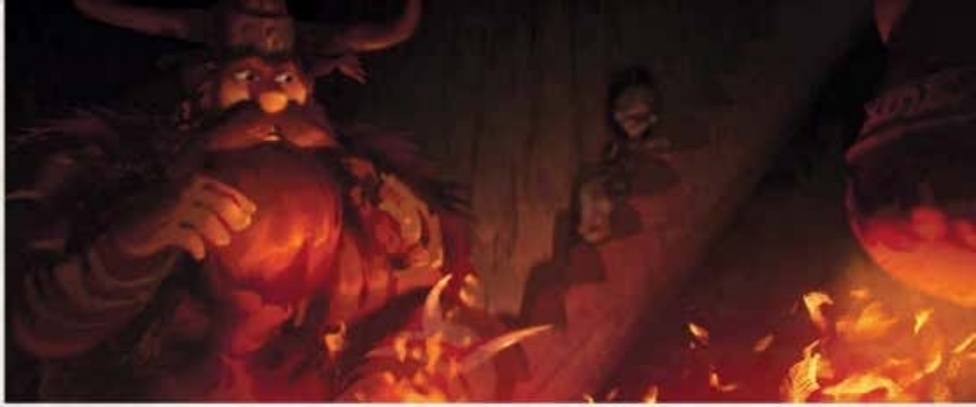
TOP: Hiccup's Chief Outfit Studies - Woonyoung Jung
MIDDLE ROW: Storyboards - John Puglisi
BOTTOM: Color Keys - Woonyoung Jung

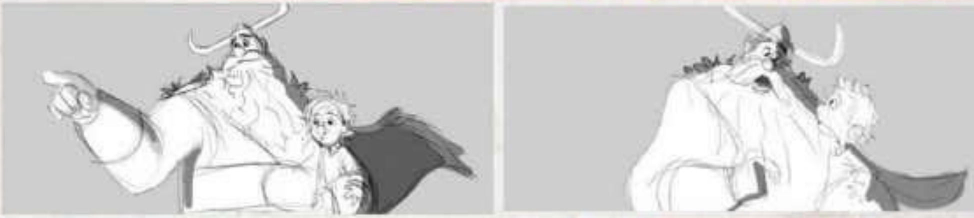
We had a really interesting choice with Valka because there were complicated emotions associated with her after the second movie. The choices that she made—no matter how logical or well-meaning—were very hard for people to accept. We tried to figure out if she should be redeemed in this movie and, if so, how would her redemption come about? We played with the idea of having her give guidance to Hiccup but came to understand that the fresher idea would be to have Stoick play that role. So rather than create these pauses where Valka would talk to Hiccup, which felt very staid, Dean created flashbacks of Hiccup as a boy with his father. It worked really well to give Hiccup some perspective and information about what he needed most from his father, the person he trusted the most.

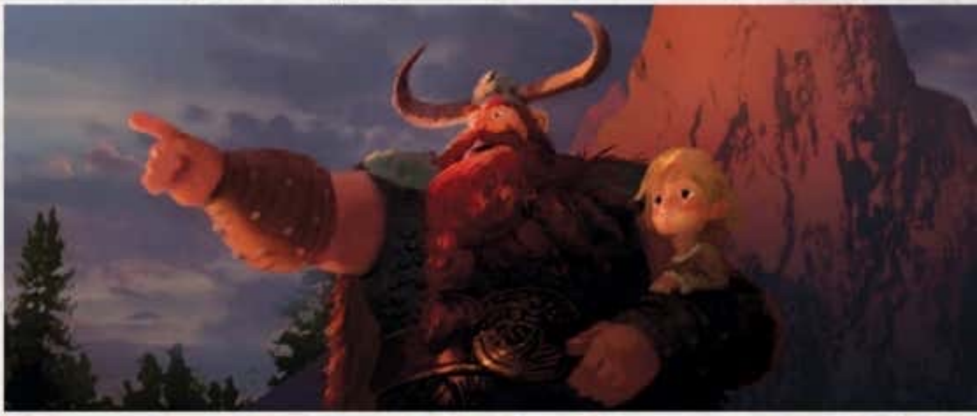
—*Chris deFaria, President, DreamWorks Feature Animation*

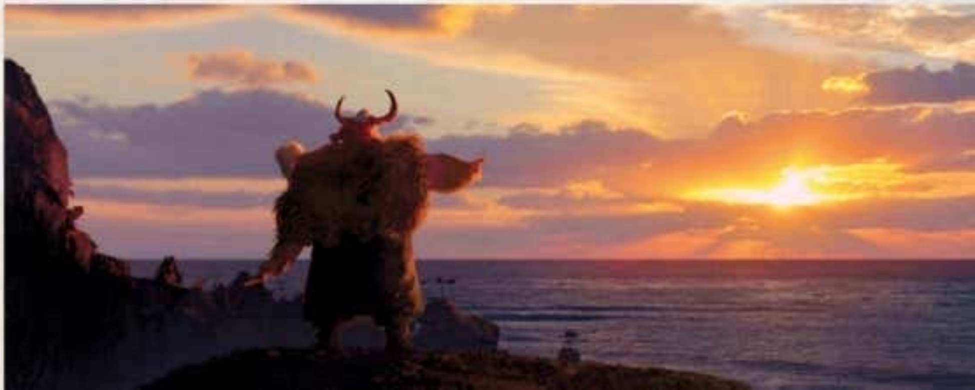
BELOW: Hiccup's Telescope · *Iuri Lioi*
BOTTOM: Stoick Book Pages · *Pierre-Olivier Vincent*
TOP RIGHT, LOWER MIDDLE, AND BOTTOM: Color Keys · *Ruben Perez*
UPPER MIDDLE: Storyboards · *Michael Surrey*

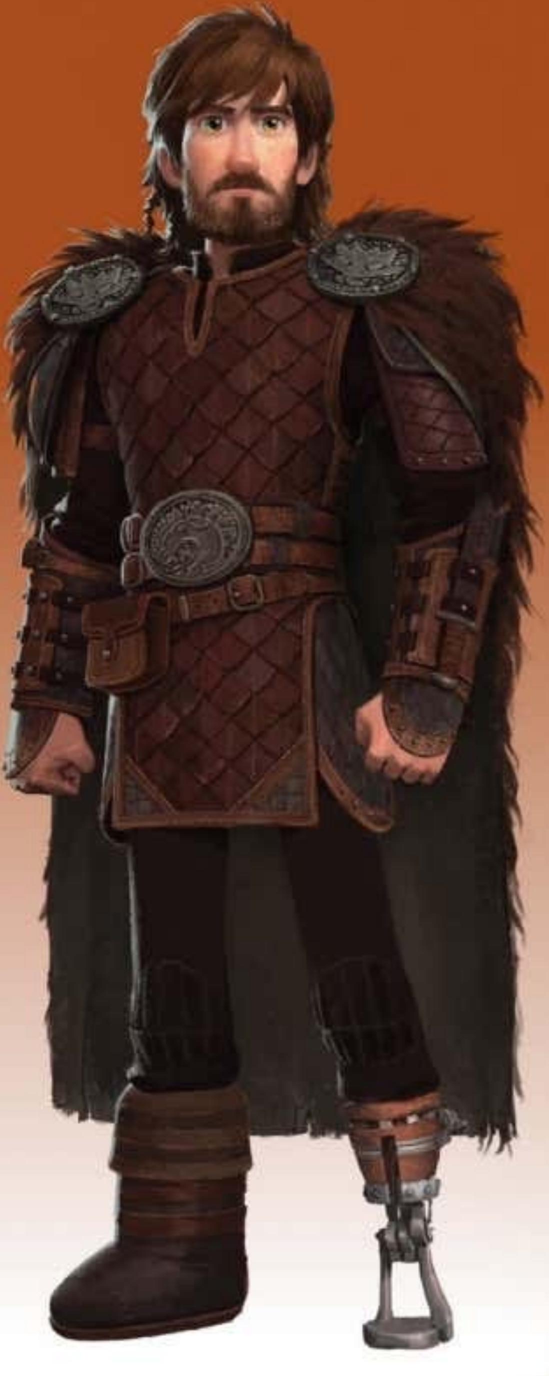


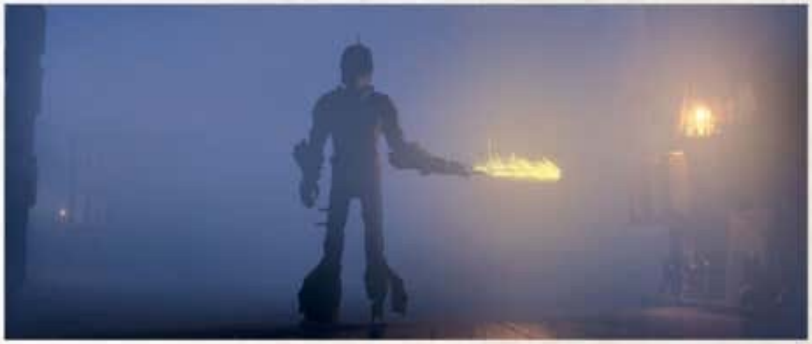


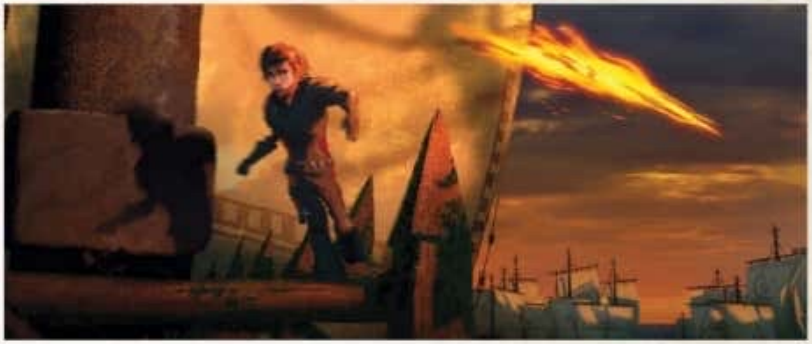












Hiccup building the tail for Toothless so he can fly solo is slightly naive. Hiccup thinks Toothless will just go date this girl and then come back and that nothing will change. But it's like when your kids get the keys to the car. That changes things forever. Now they are going to be able to drive; they don't need you to take them to soccer practice.

—Chris deFaria, President, DreamWorks Feature Animation

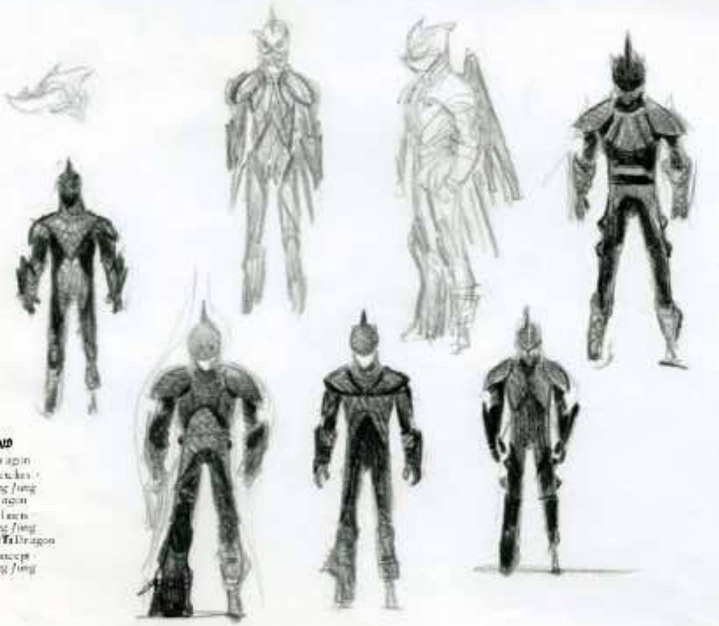
The journey of the three movies is about Hiccup becoming an adult. The overarching theme is watching this boy become a man and deal with finding love, suffering loss, and learning to make difficult decisions. In the first movie, Stoick thought Hiccup wasn't ready to become a man; by the third movie, he is grown up and has become just as great a leader as his father. As an adult, Hiccup is a sum of all the things he had to go through, just like all of us.

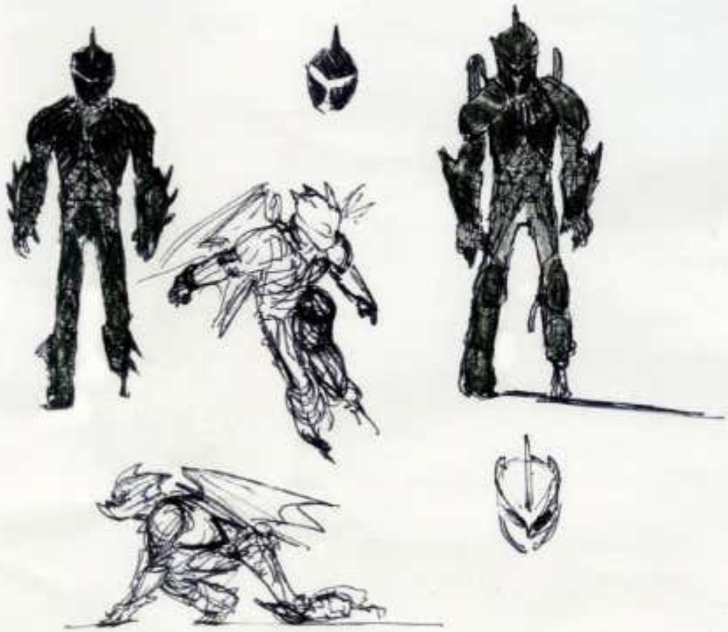
—Mary Blee, Associate Editor

I love that Hiccup has always been a peacemaker. Through all kinds of conflict and battles, he has remained consistent in all of the movies.

—Kate Spencer Lachance, Co-Producer

OPPOSITE TOP: Character Designs · *How to Train Your Dragon*
OPPOSITE BOTTOM: Character Designs · *How to Train Your Dragon 2*
LEFT: 30-Year Old Hiccup Costume · *Woonyoung Jung*
TOP: Color key · *Woonyoung Jung*
ABOVE: Color Key · *Ruben Perez*

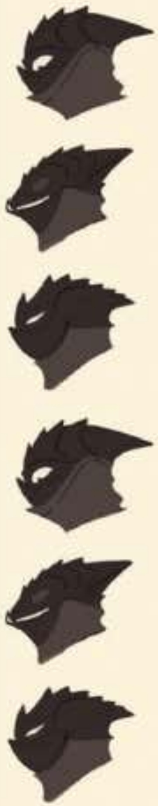


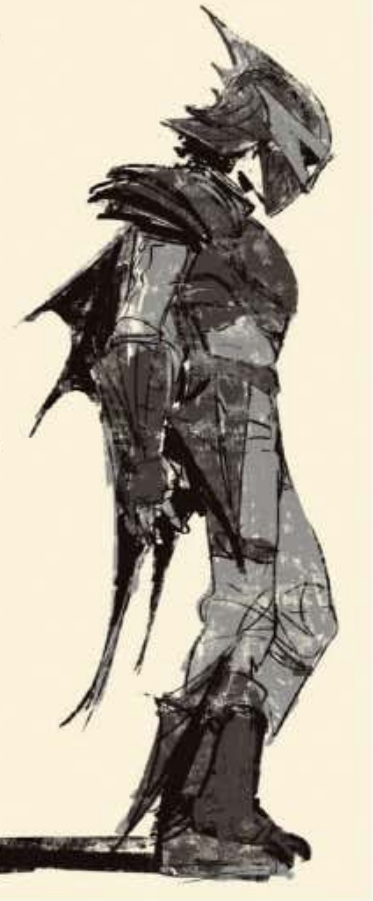


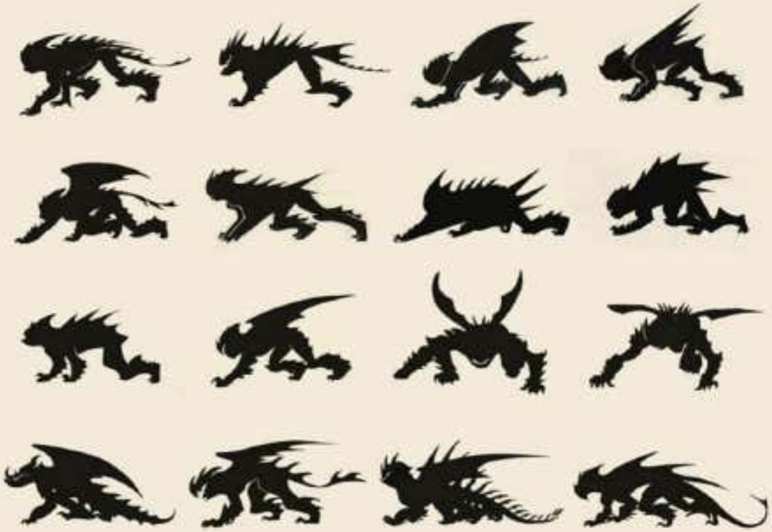
ABOVE AND BELOW: Dragon Armor Sketches · Wooryoung Jung
RIGHT: Dragon Armor Helmets · Wooryoung Jung
FAR RIGHT: Dragon Armor Concept · Wooryoung Jung

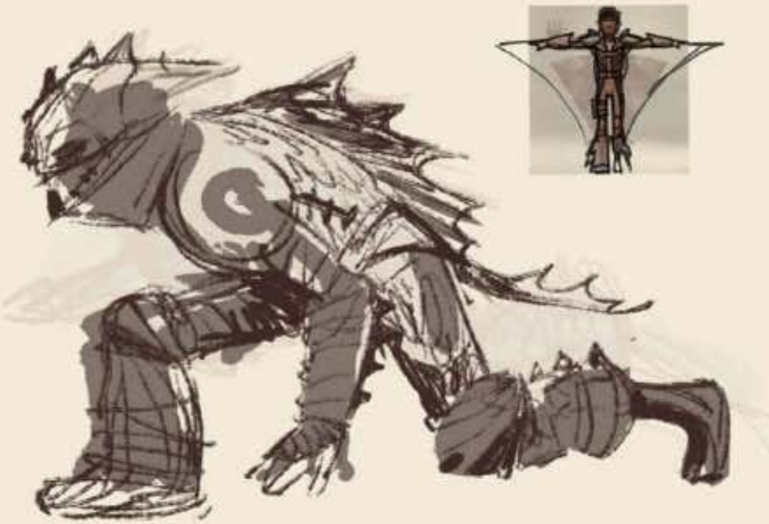
Creating Hiccup's new flight suit was one of the first things we did. We were at that starting point in the process where we were searching for the look of the film. We wanted it to look different from *Dragon 2*, though we didn't know how different. The artist Owen Demers created an image of Hiccup's flight suit, and Pierre-Olivier Vincent and I knew he'd captured how we wanted the movie to look. But then the character did not match the suit, so Owen Demars and Megan Walker were tasked with coming up with a new look for Hiccup. Though the shape of Hiccup's face remained the same, we redid everything else: his eyes, hair, skin, and such. After Hiccup, we went through every character and rendered them into our new world.

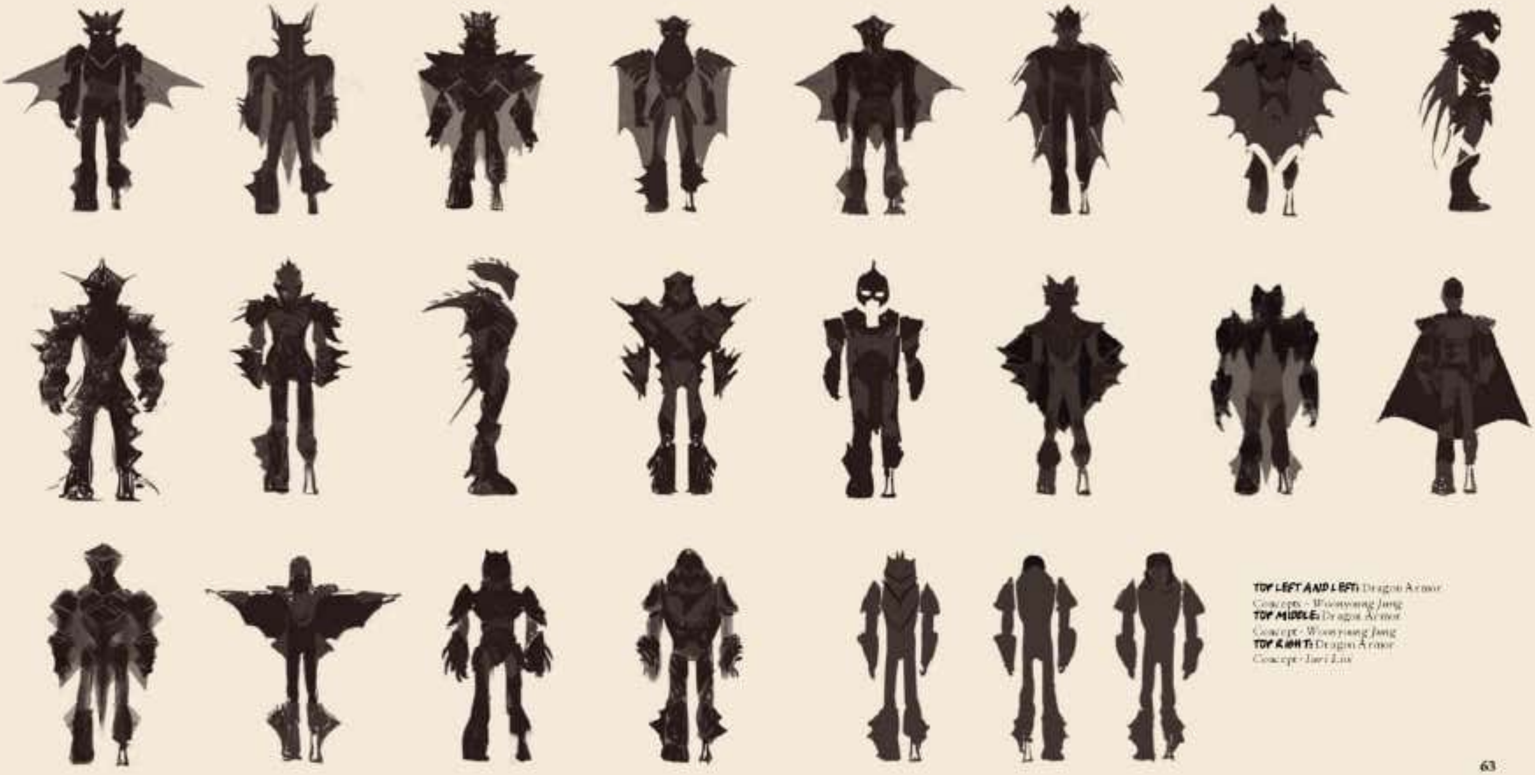
—*Dave Walvoord, Visual Effects Supervisor*



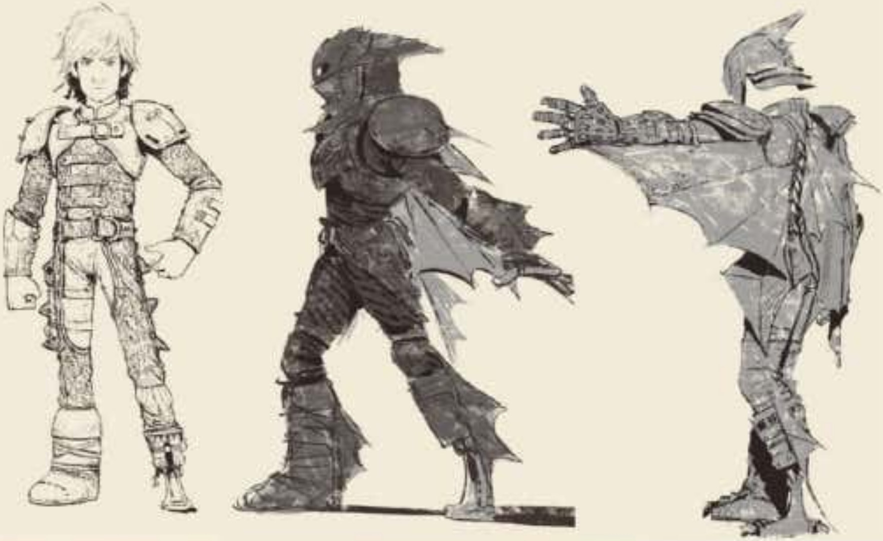








TOP LEFT AND LEFT: Dragon Armor Concepts - Woonyoung Jung
TOP MIDDLE: Dragon Armor Concept - Woonyoung Jung
TOP RIGHT: Dragon Armor Concept - Jori Lux



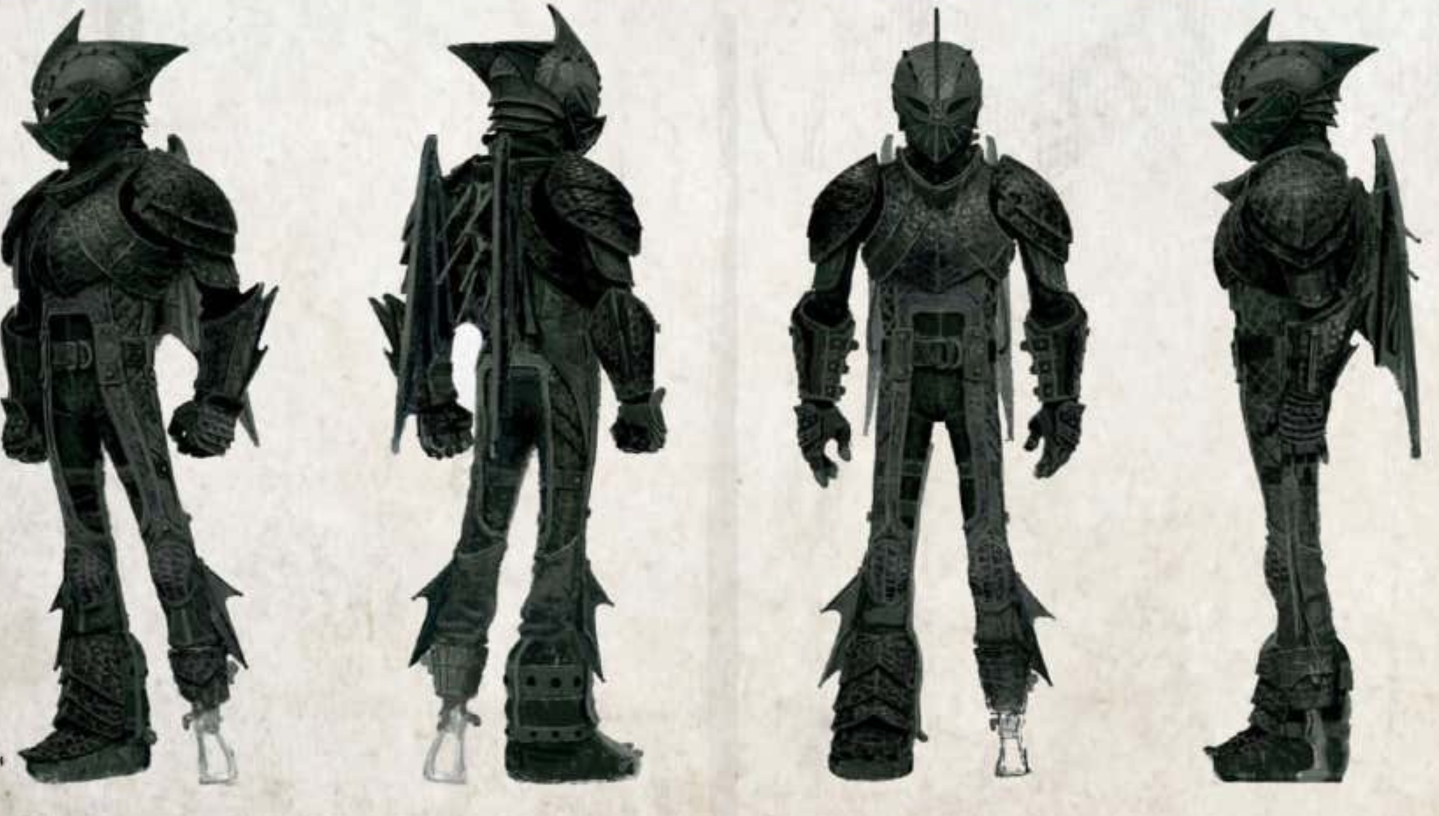
Each main character in our rescue team is outfitted with a suit of Dragon Armor made from dragon scales that have been shed. So the armor is both color coordinated with the dragons and fireproof like the dragons. These are dynamic, cool suits that also provide protection. Each set of armor also houses a wing suit. Hiccup used the prototype of his wing suit—which debuted in *Dragon 2*—to outfit the entire crew and give them all the gift of flight.

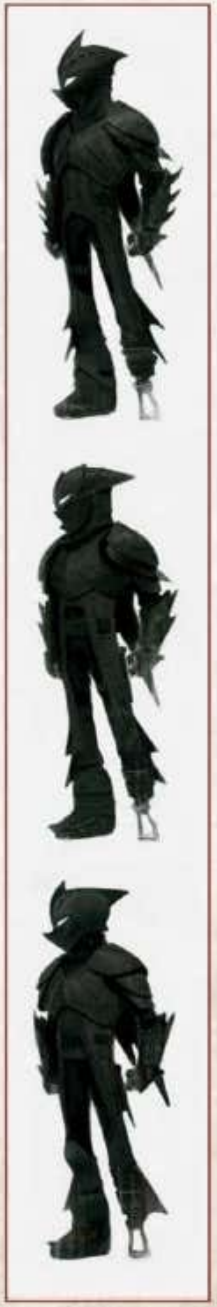
For me, the fundamental relationship of the entire trilogy is between Hiccup and Toothless. I felt it would be a disservice to the trilogy if that relationship weren't tested. They had to go through fire and come back stronger, with forgiveness and strength, to bind them even more closely.

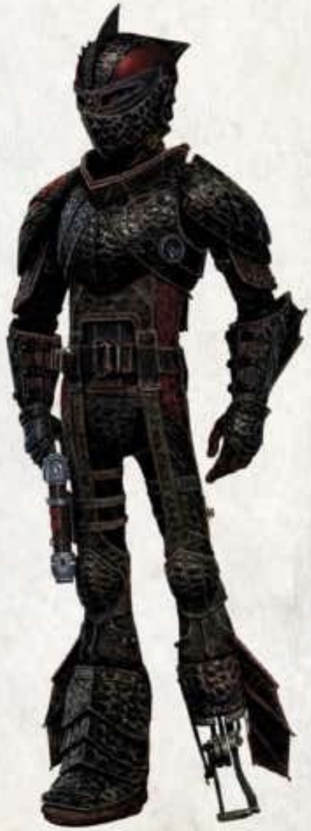
—Dean DeBlois, Writer, Director, Executive Producer

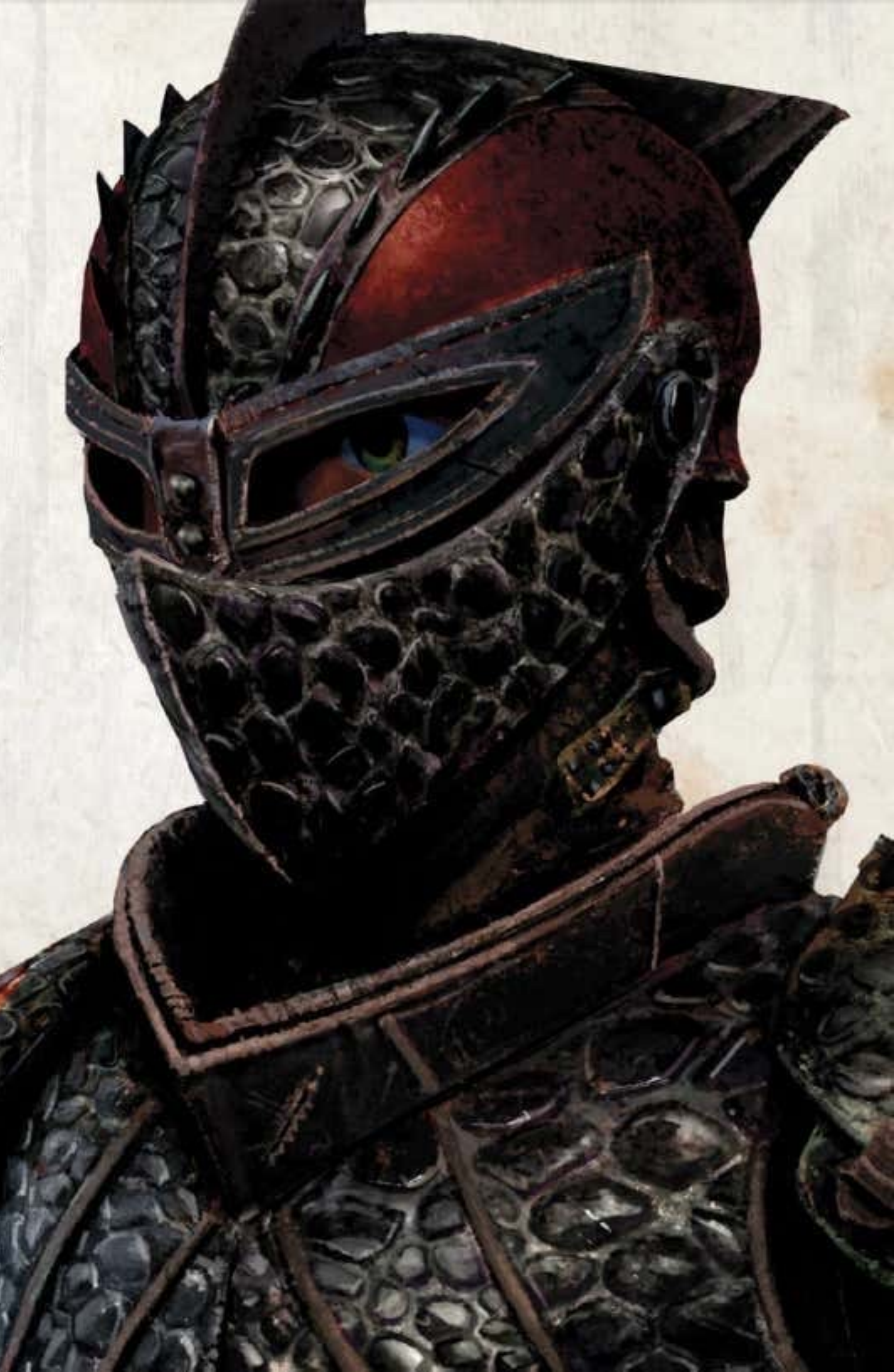
I had the pleasure of designing Hiccup's new armor. It was like transforming Hiccup into Toothless.

—Woonyoung Jung, Visual Development Artist









OPPOSITE AND LEFT: Dragon Armor Concepts · Woonyoung *Jung*
ABOVE AND RIGHT: Dragon Armor Final Painting · Woonyoung *Jung*; Model · *Kull Shin*

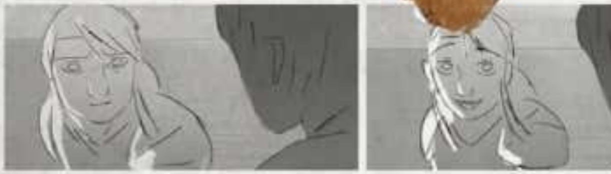
Astrid

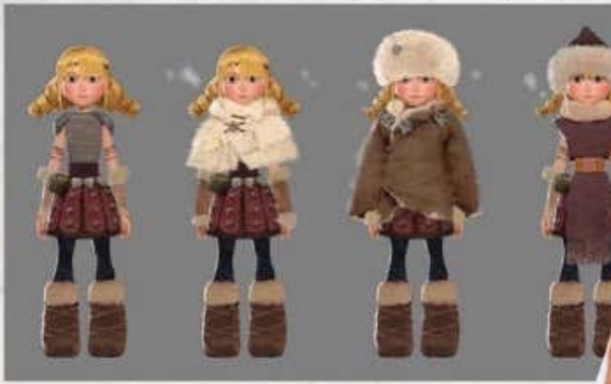
Astrid is a very strong-willed, independent character who defines herself on her own terms. Early on in the story, Gobber suggests Hiccup and Astrid should stop stirring up trouble, making enemies, and saving dragons. Instead, they should stay home and rule like a proper royal couple, which means getting married. She bristles at that idea, though we later discover that she wants to get married but doesn't think Hiccup's ready. And she's right.

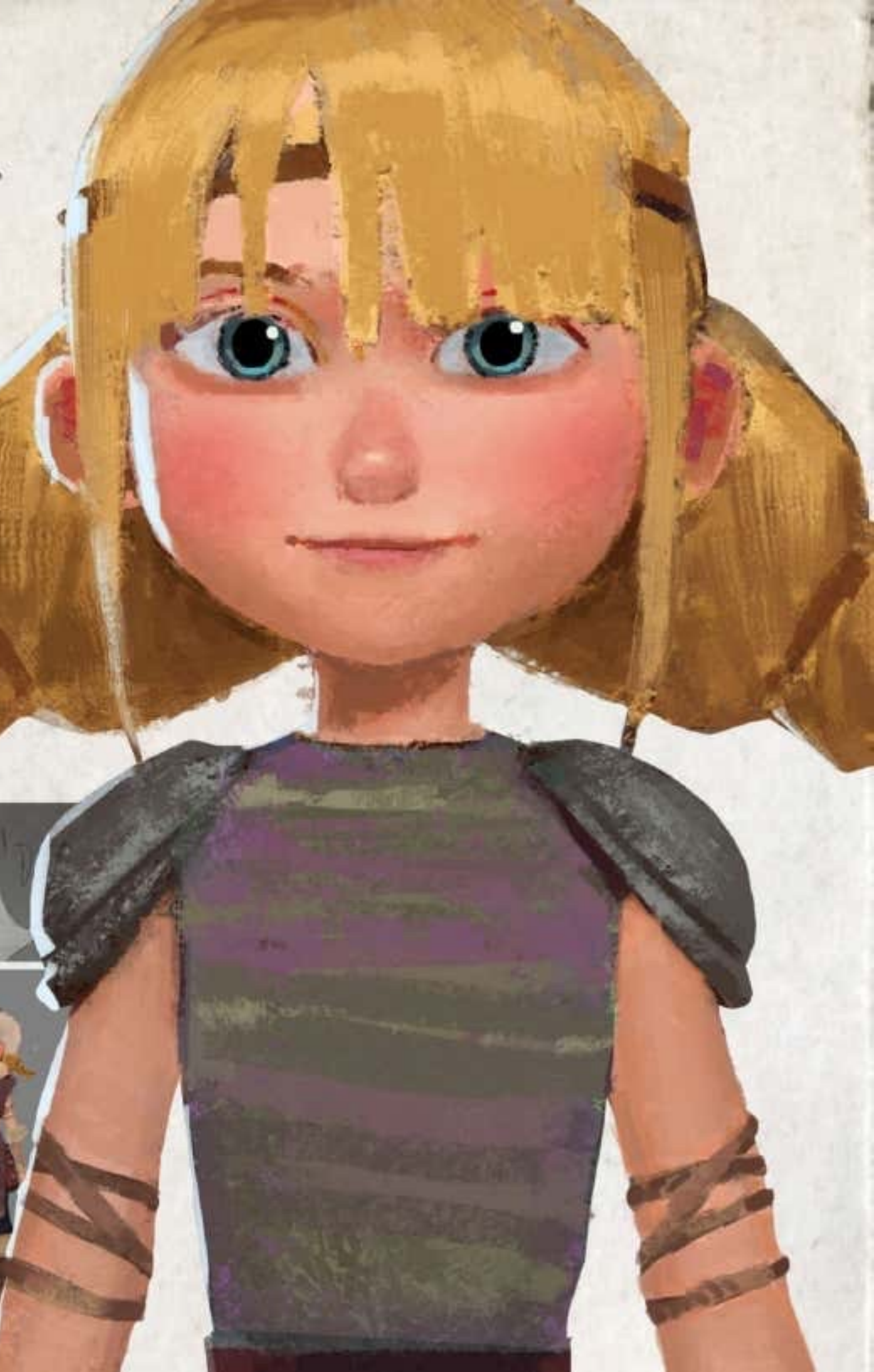
Hiccup has lost so much, including his father. He is afraid of change. He focuses on Toothless as a security blanket and won't let go of the idea that coexistence with dragons is possible. Astrid points out that bringing the dragons back to Berk is not working. Hiccup's solution is to move somewhere else, but she understands they might be doing something wrong and maybe the dragons need to return to the wild. It's an issue they need to resolve before they can move on with their relationship.

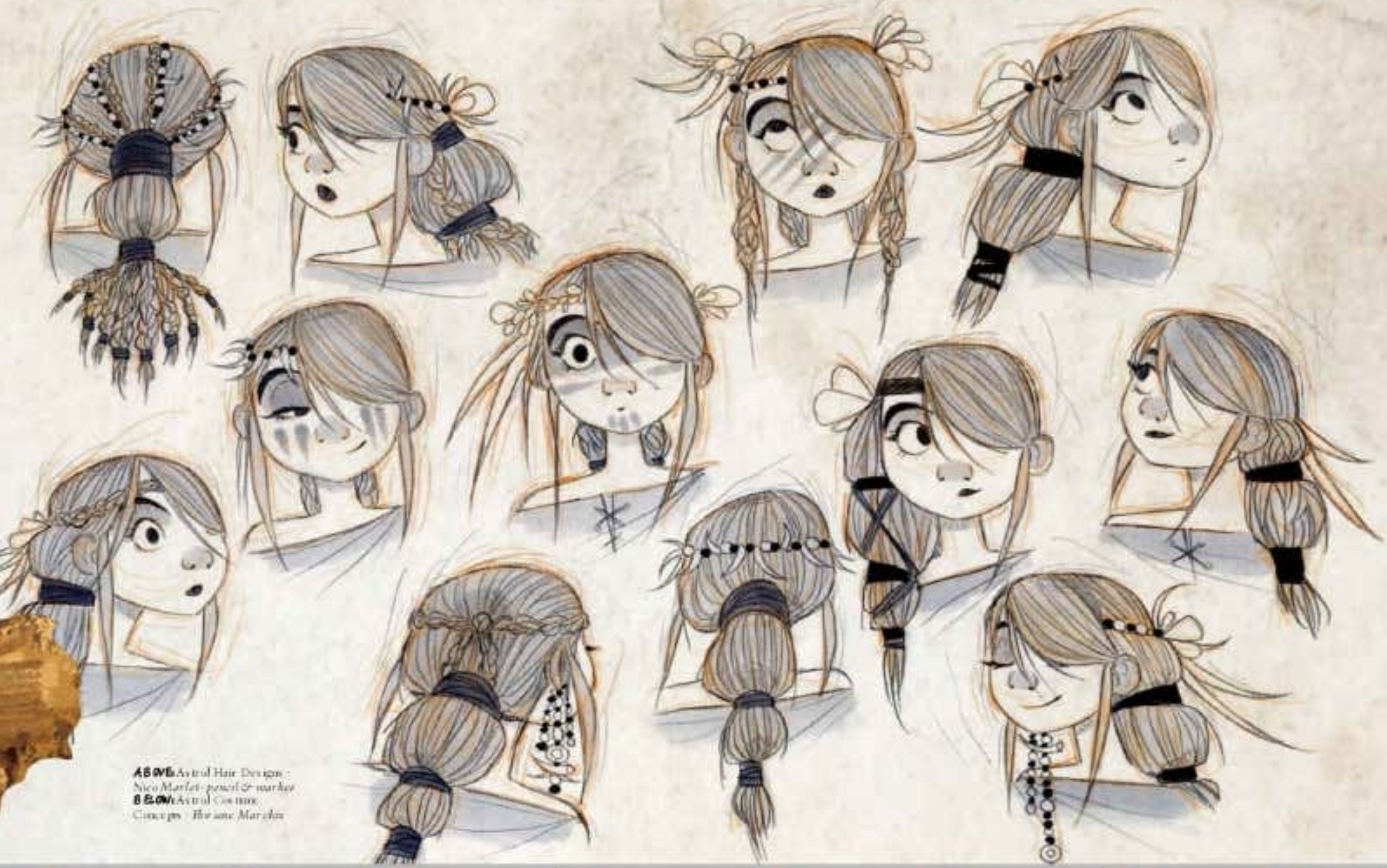
—*Dean DeBlois, Writer, Director, Executive Producer*

BELOW: Storyboards - *Tron Mai*
BOTTOM: 10-Year Old Astrid Winter Clothing Concepts - *Woonyoung Jung*, Art Model - *Leo Sanchez*
RIGHT: 10-Year Old Astrid Costume - *Woonyoung Jung*, Art Model - *Leo Sanchez*

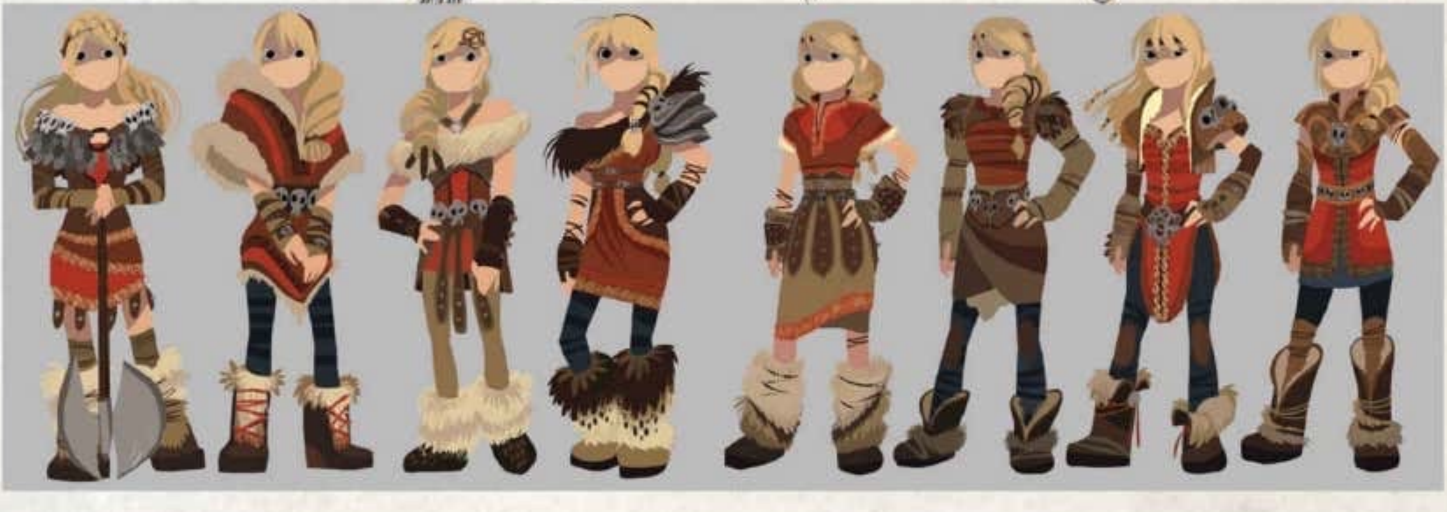


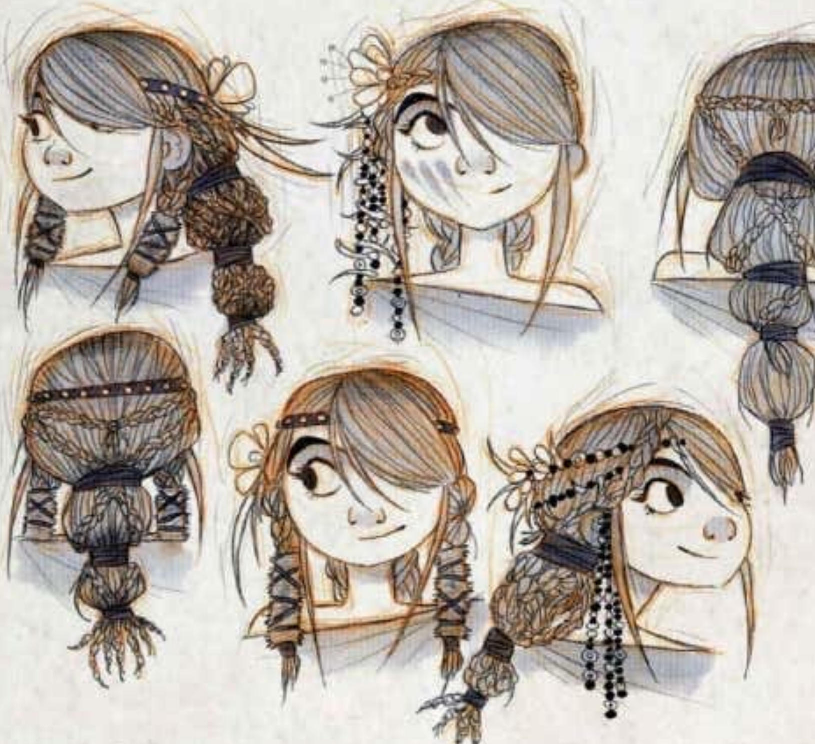


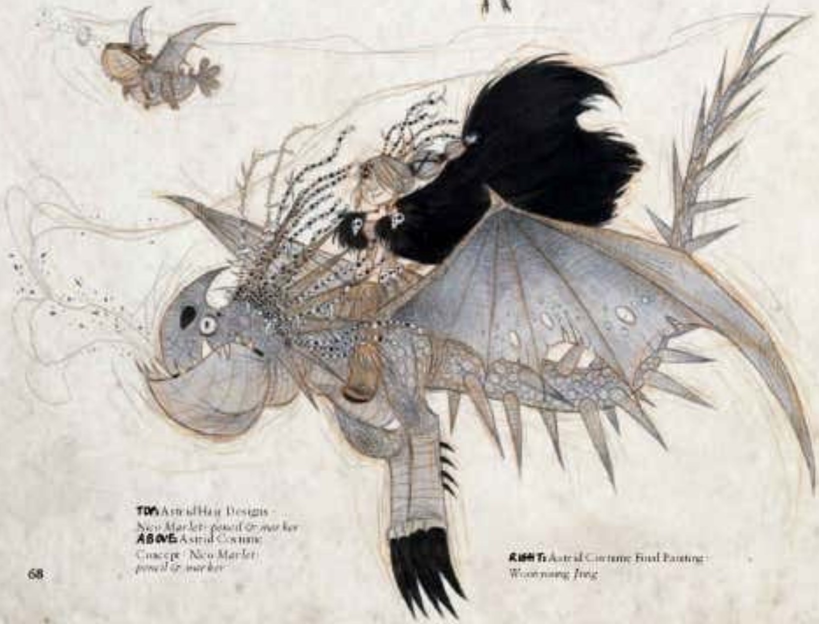


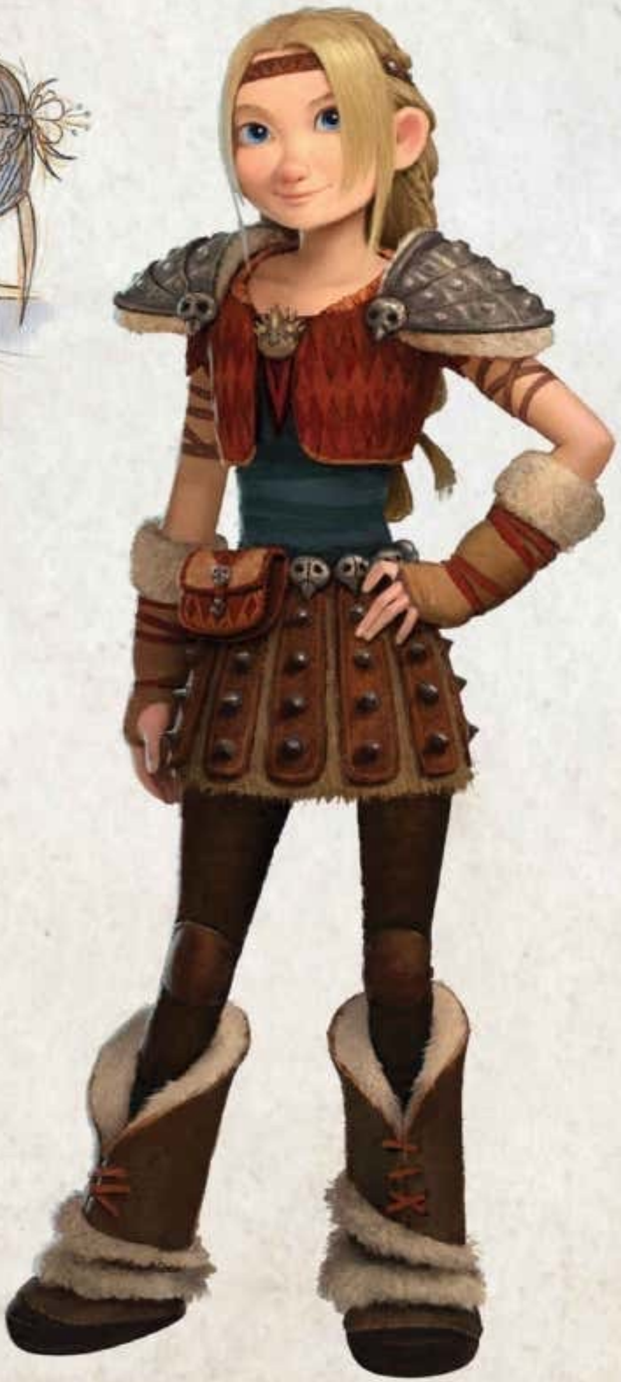


ABOVE: Astrid Hair Designs - Nico Marlet - *pencil & marker*
BELOW: Astrid Costume Concepts - *Floriane Marchix*







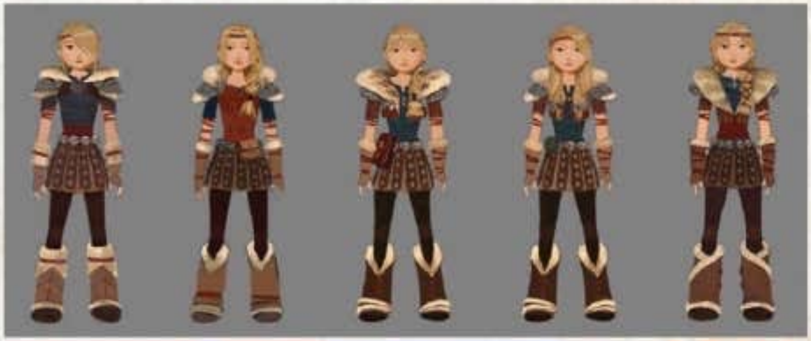


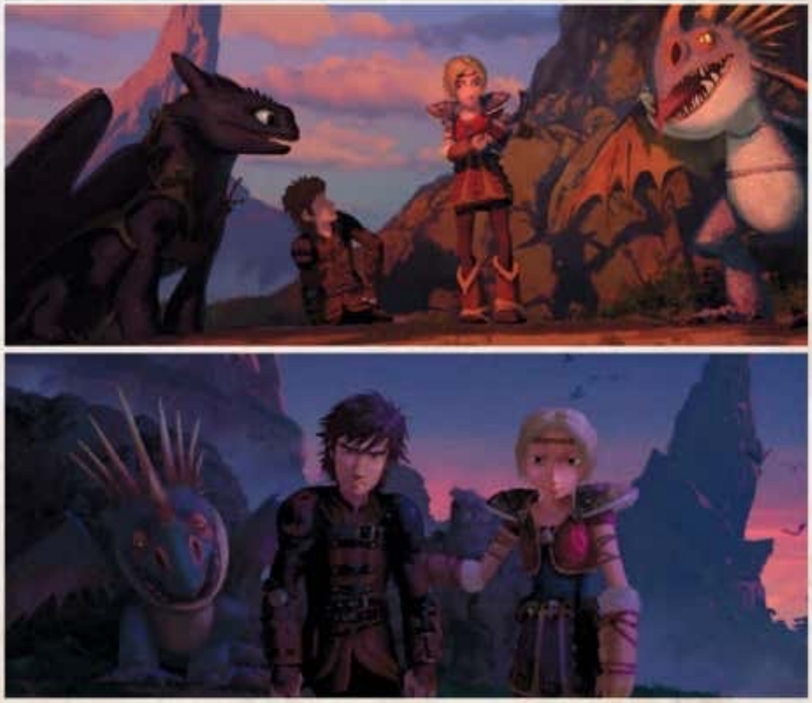
TOP: Astrid Hair Designs · Nico Marlet · *pencil & marker*
ABOVE: Astrid Costume Concept · Nico Marlet · *pencil & marker*

RIGHT: Astrid Costume Final Painting · Woonyoung *Jung*

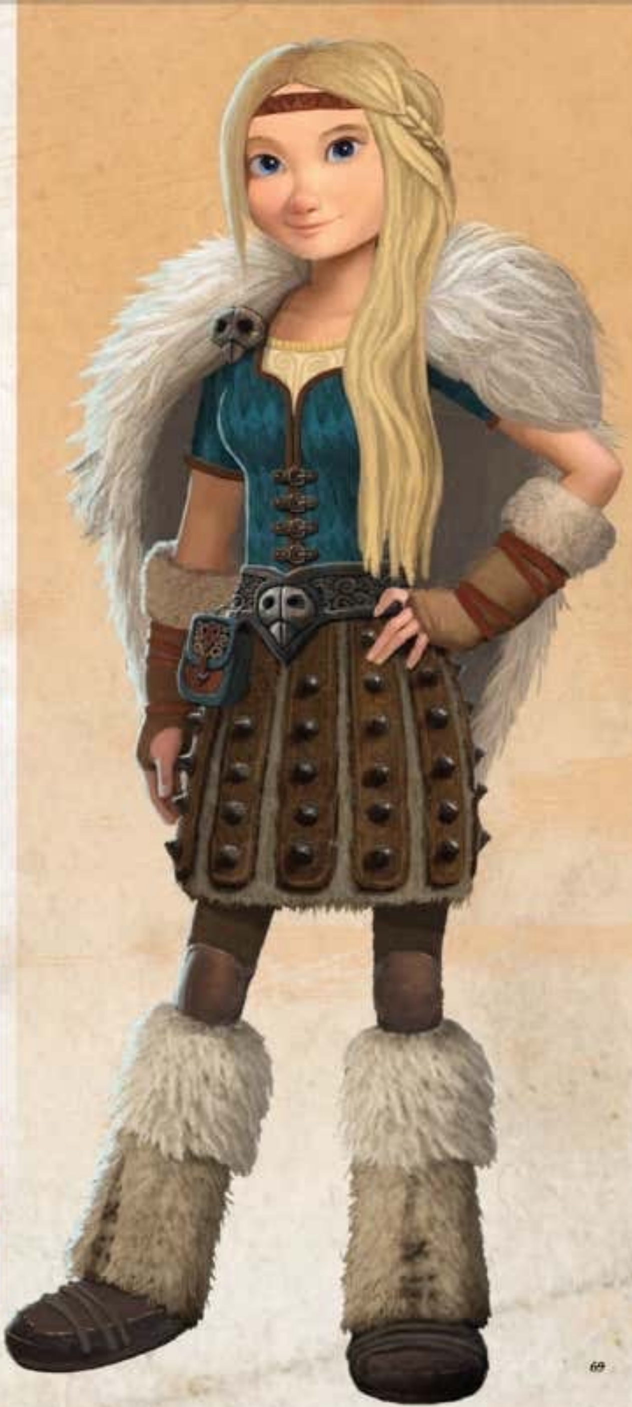
We always loved the idea that Astrid is the perfect Viking. She was the kind of warrior that Hiccup aspired to be, and he was enamored with her.
—*Bonnie Arnold, Producer*

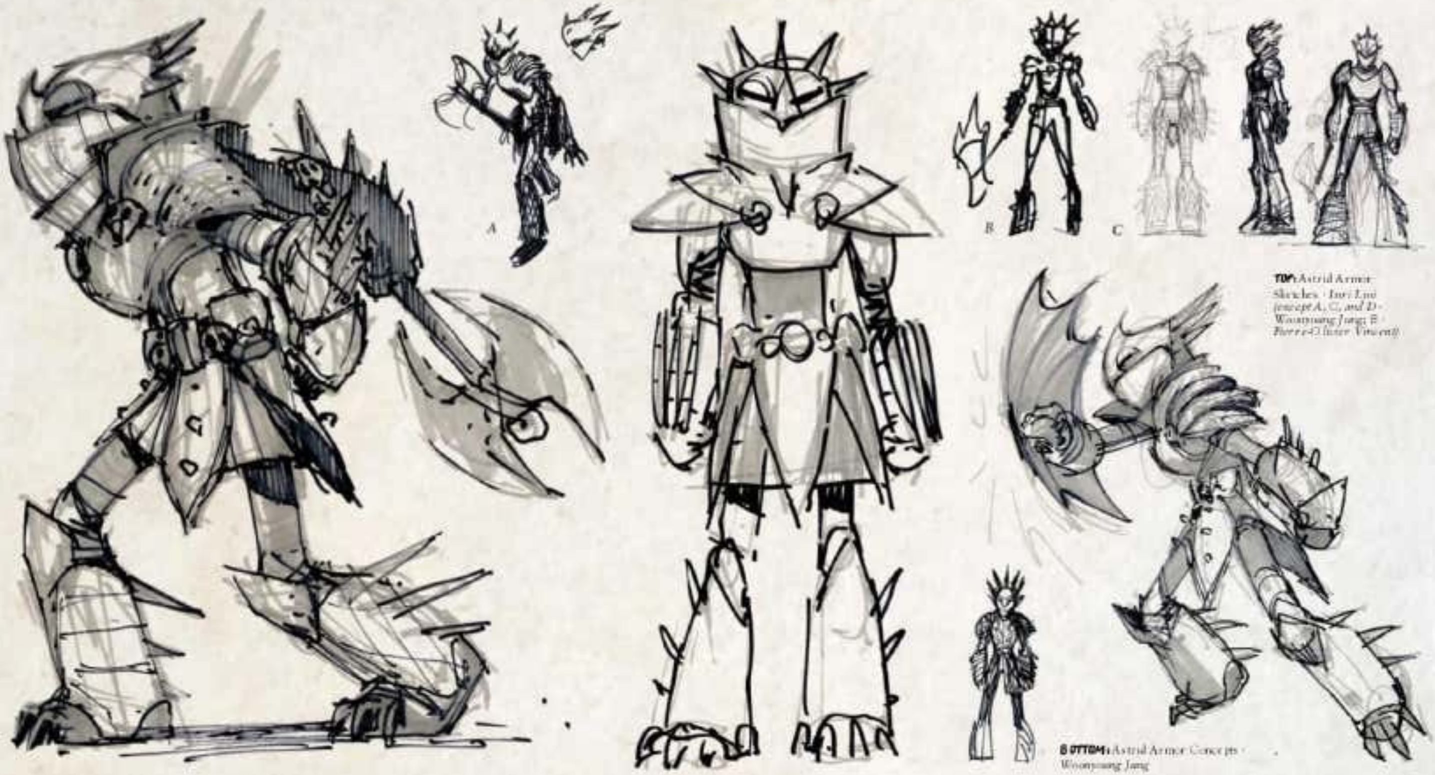
When it came time to age Astrid up, we played with a few different ideas for her hairstyle, with Celtic inspiration, but always keeping it whimsical and playful.
—*Nico Marlet, Character Designer*





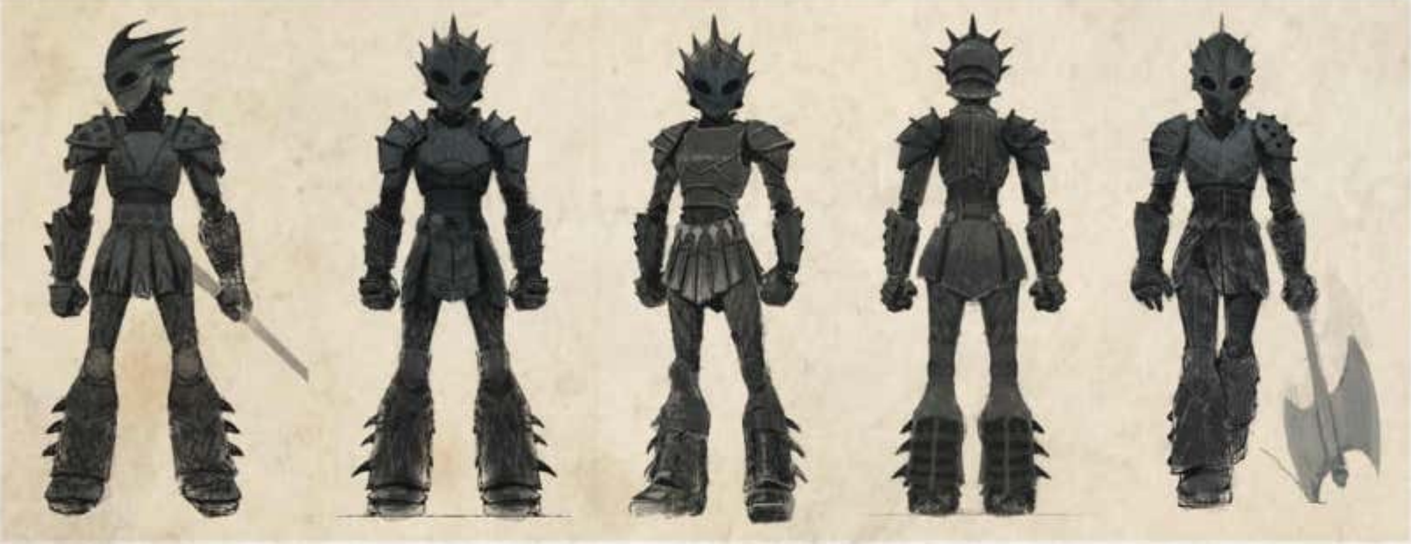
TOP: Astrid Costume Concepts · *Woonyoung Jung*
ABOVE: Color Keys · *Ruben Perez*
RIGHT: 20 Year Old Astrid · *Kirsten Kawamura*





TOP: Astrid Armor Sketches · Iori Lui (except A, C, and D · Woonyoung Jung; B · Pierre-Olivier Vincent)

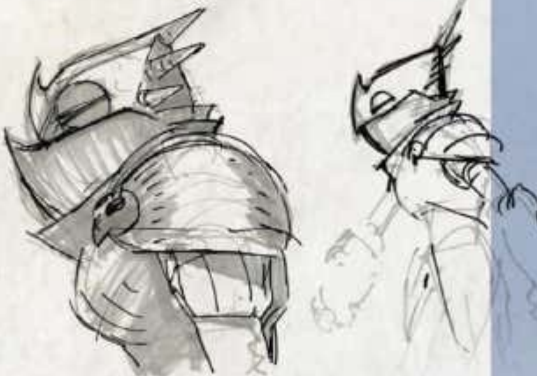
BOTTOM: Astrid Armor Concepts · Woonyoung Jung

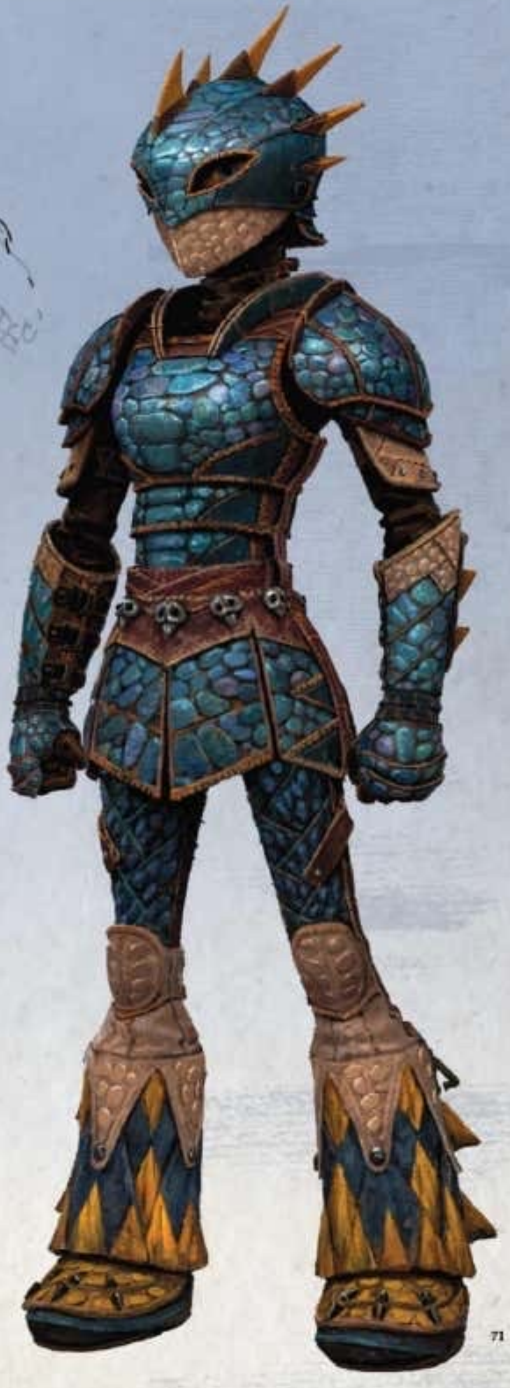


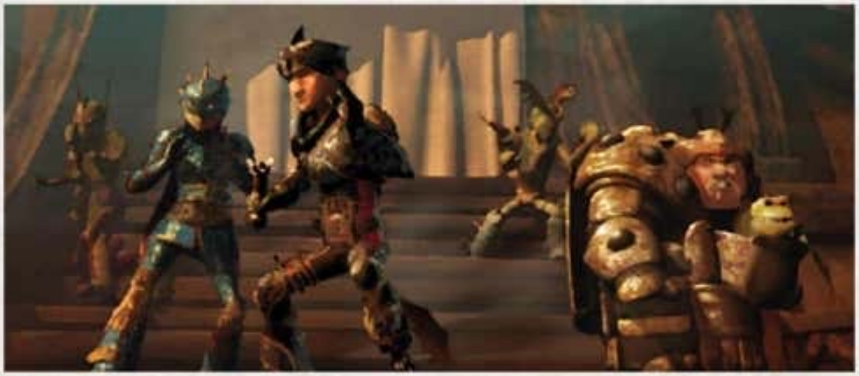
Astrid is back and better than ever. She's still fierce, really cool, and gorgeous, but now she is a little more feminine. We made her more glamorous, with a cool jacket that has some spiky motifs inspired by her dragon, Stormfly. She wears a nice dragon brooch. We love Astrid. She's a fantastic character.

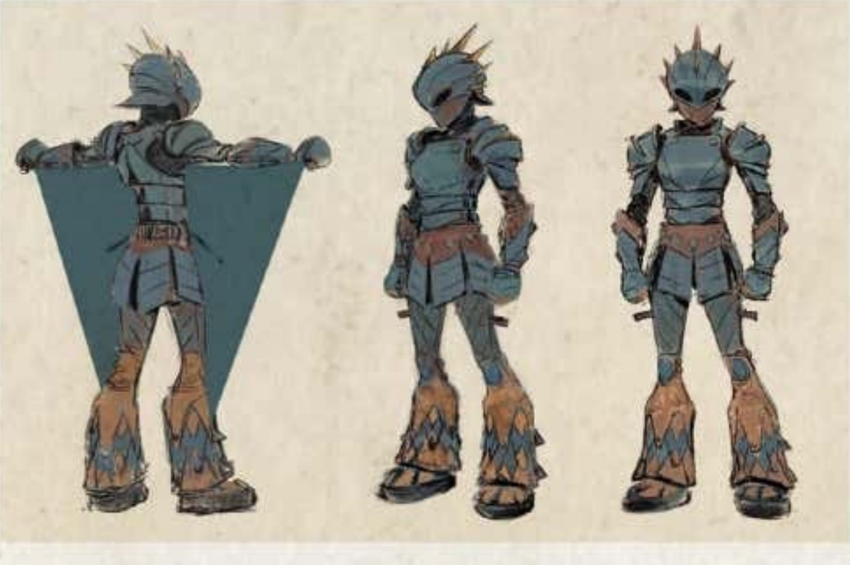
—*Pierre-Olivier Vincent,*
Production Designer

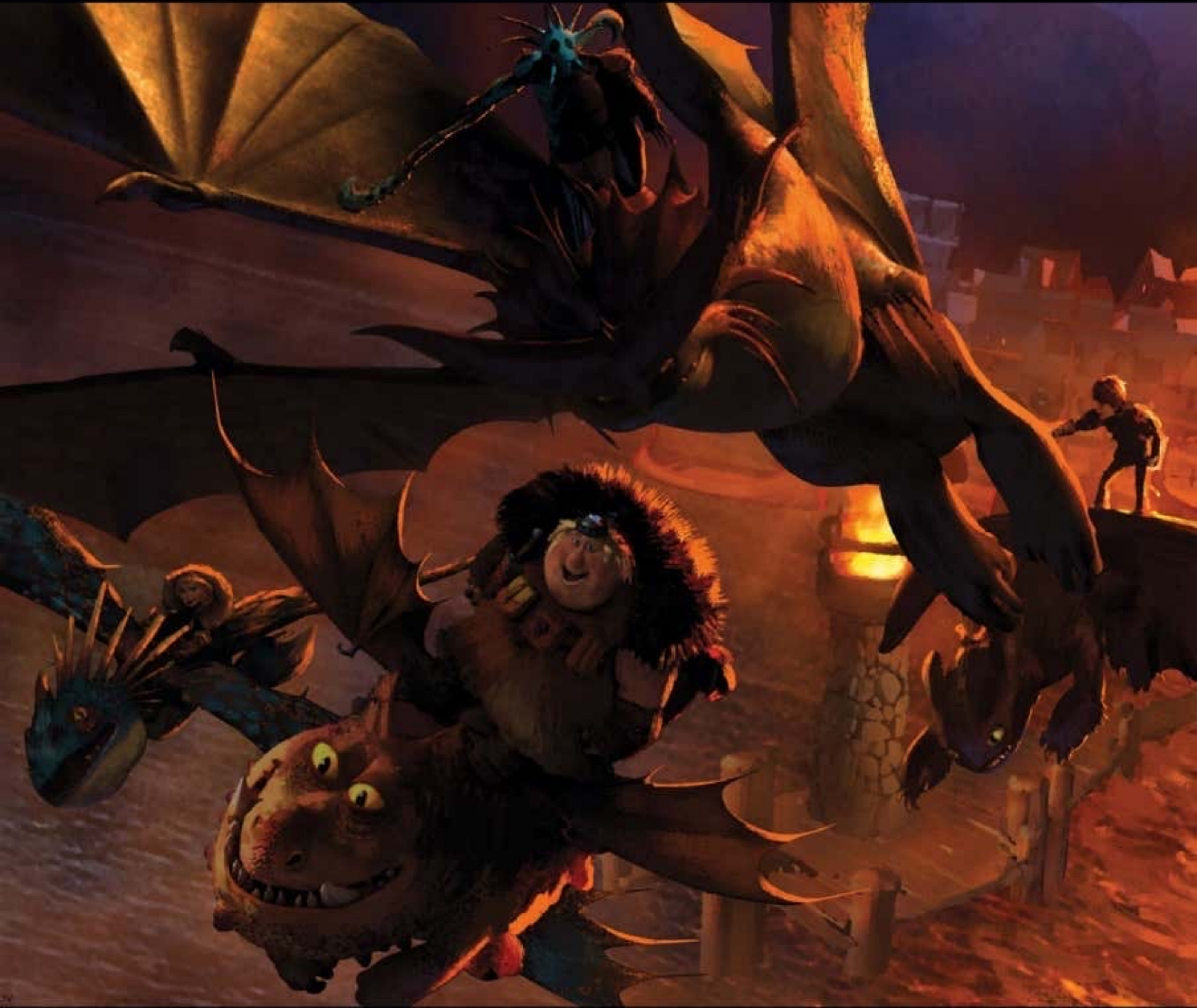
RIGHT: Astrid Armor Sketches - *Iuri Lioi*
FAR RIGHT: Astrid Armor Final Painting - *Woonyoung Jung*
BELOW: Color Key - *Ruben Perez*
BOTTOM: Astrid Armor Concepts - *Woonyoung Jung*

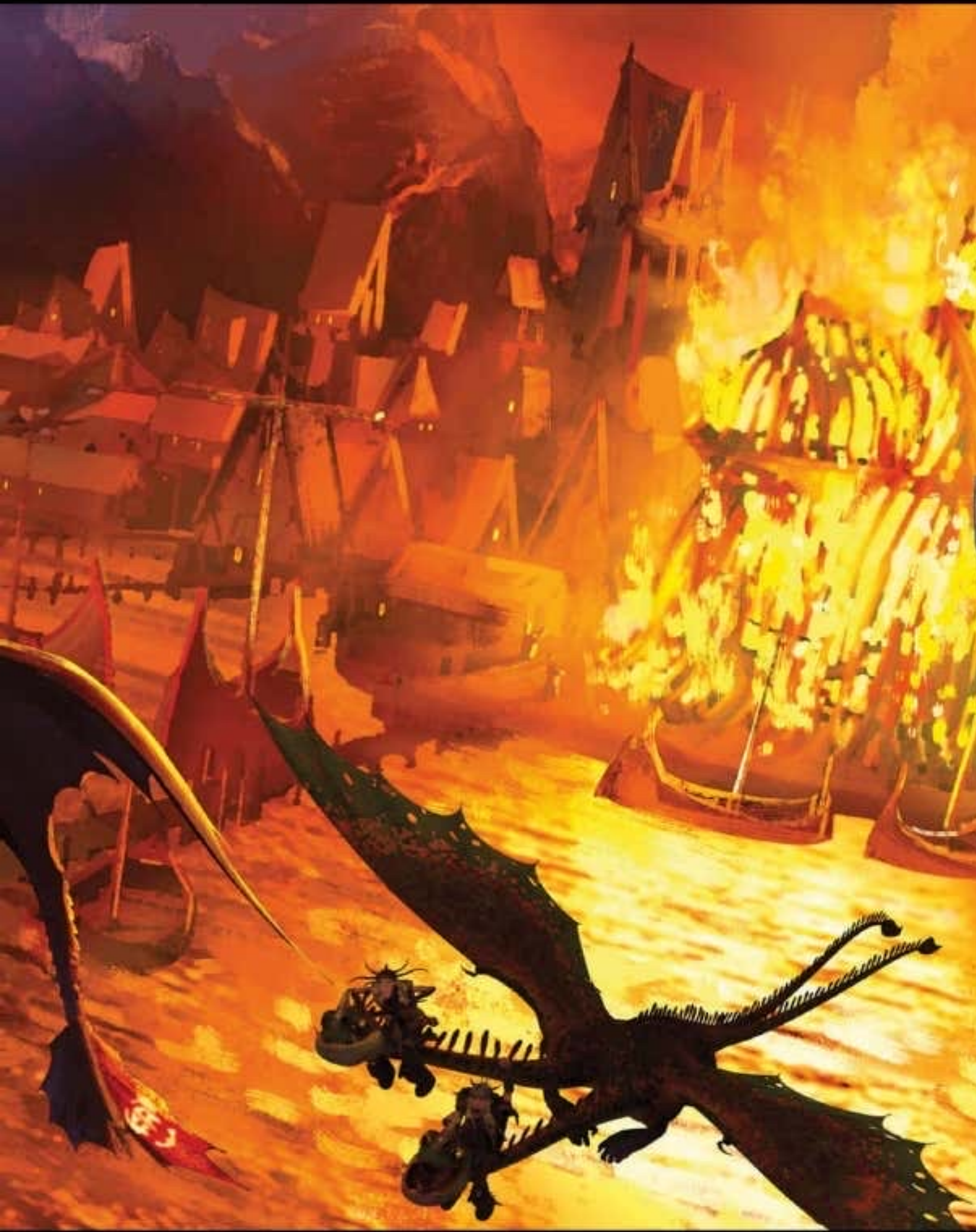


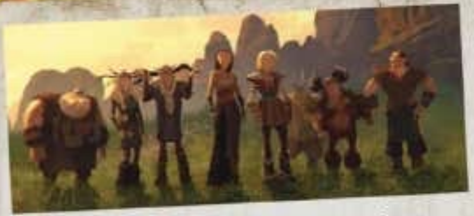












The Dragon Riders

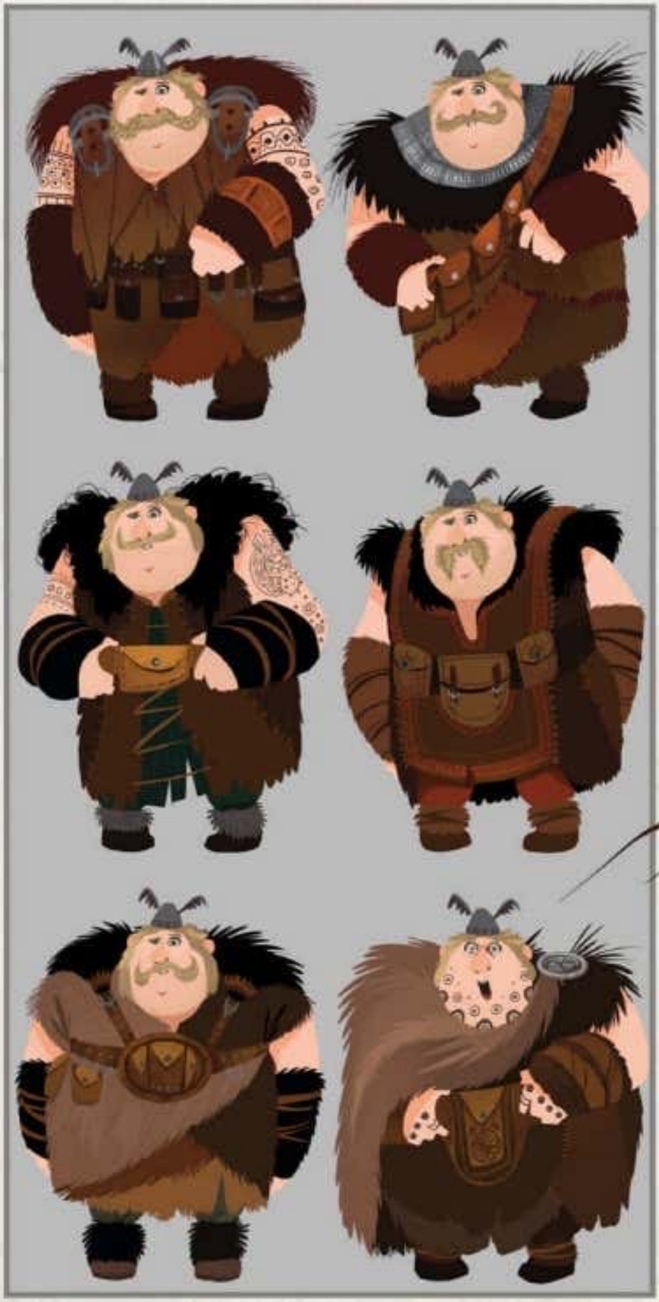
The thing that changed the most over the course of the three movies was the kids. When we started, they were naive, and it was really interesting to watch them grow up. In making these movies, we had resources from the first movie we were able to utilize in the second and third installments.

—*Mark Hester, Associate Editor*

The major complexity is that this is a really dense, rich movie with a lot of idiosyncratic characters; each has their own specific personality. It is a monumental task to track all of that across all the animators working on this film.

—*Simon Otto,*
Head of Character Animation

TOP: Color Key · Ruben Perez
LEFT: [illegible] · Pierre-Olivier Vincent



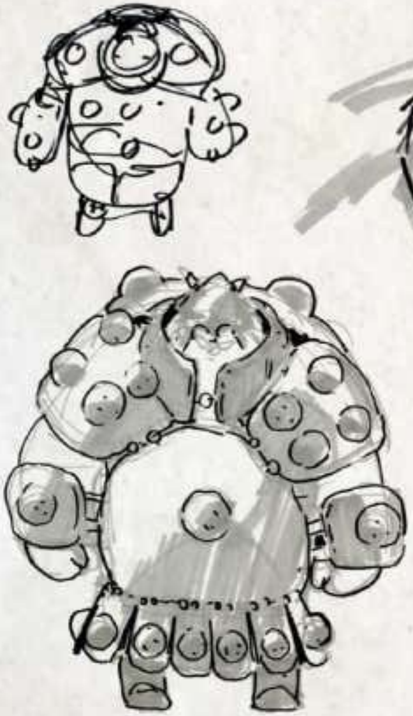
Fishlegs

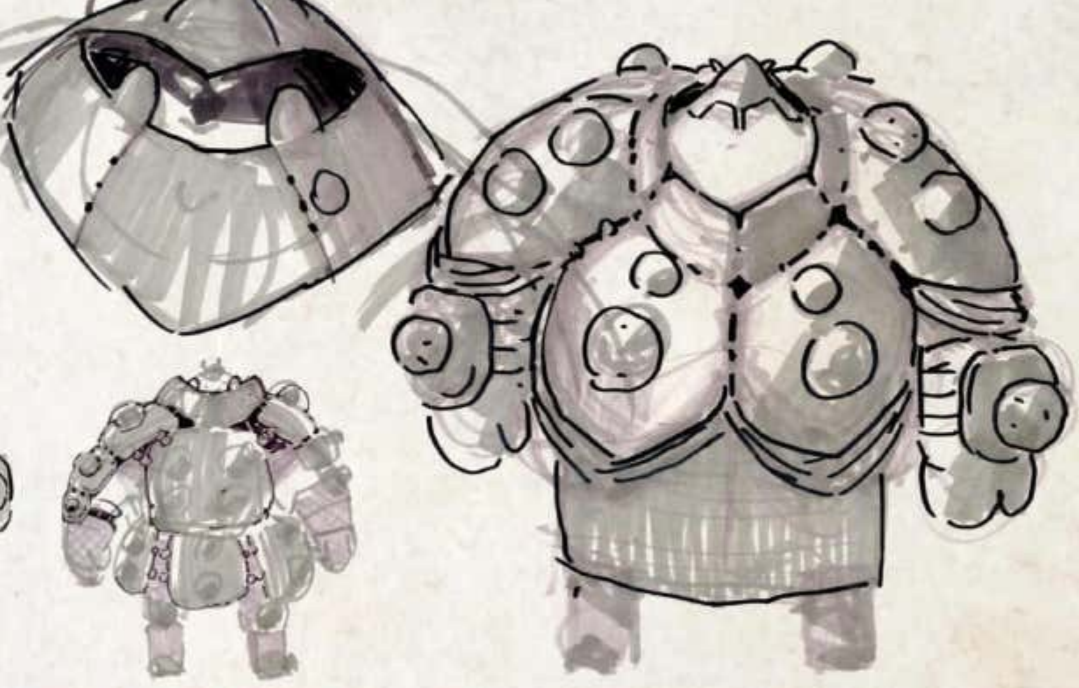
Fishlegs has always been a geek for dragon statistics and in this film he is obsessed with studying and learning about dragon-mating rituals and baby dragons, that's why he's carrying a baby gronckle with him everywhere he goes. In an older version of the film there was a scene where Fishlegs taught Hiccup about many of the dragon-mating rituals which Hiccup then used to coach Toothless in the "First Date" sequence. Exploring ways to animate Fishmeat was a lot of fun (on the production we affectionately nicknamed him Meat-sweats and Meat-wad) and we looked at reference of people carrying their dogs around in a "baby bjorns" which served as a template. I tried one version where Fishmeat's legs were visibly hanging out of the bottom of the bjorn because I found reference online of someone carrying their dachshund hound like that, but it looked a little too absurd. Dean thought it was funny though.

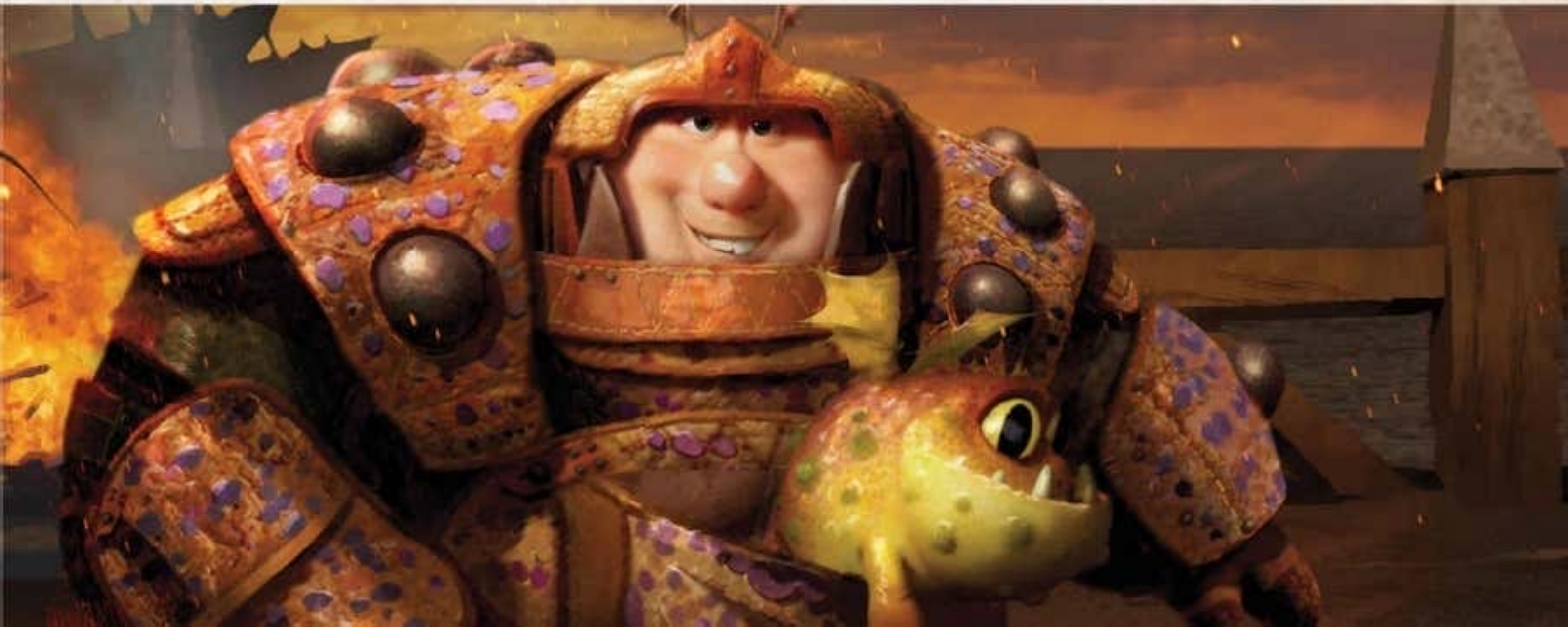
—Sean Sexton,
Animation Supervisor

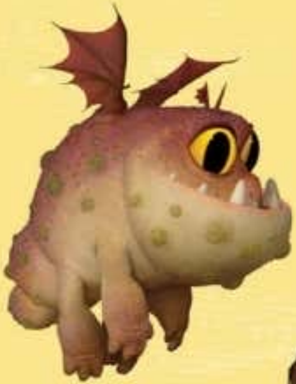
LEFT: Fishlegs Costume Concepts / *Floriane Marchix*
ABOVE: Fishlegs and Meatlug

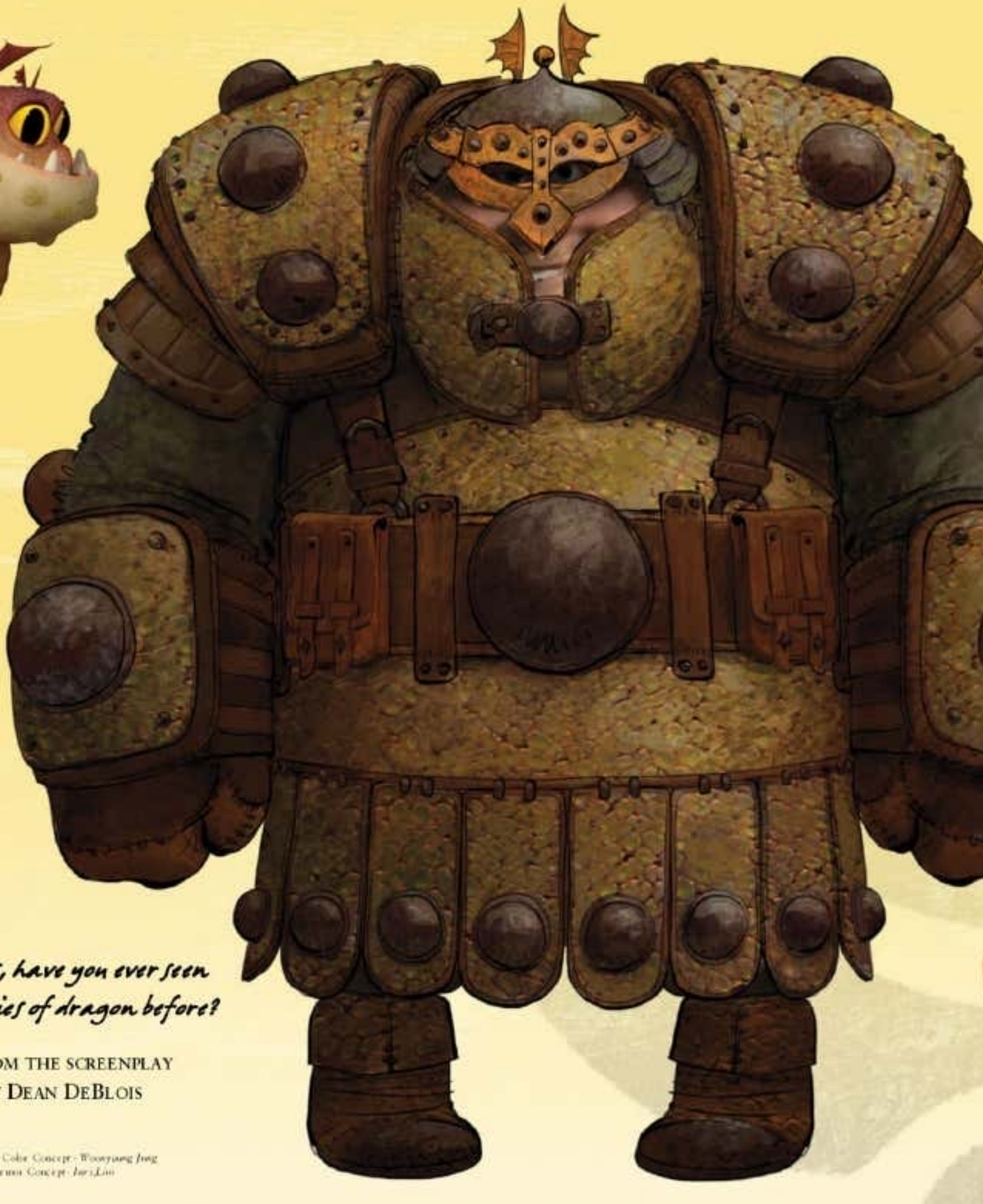
FAR LEFT: Fishlegs Armor Sketch - *Pierre-Olivier Vincent*
BELOW: Fishlegs Armor Sketches - *Iuri Lioi*
BOTTOM: Color Key - *Ruben Perez*







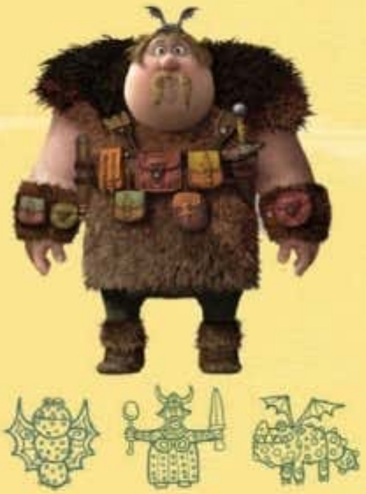


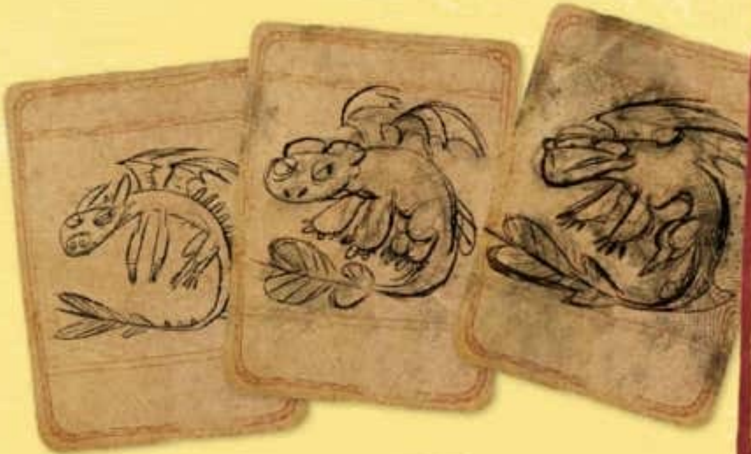


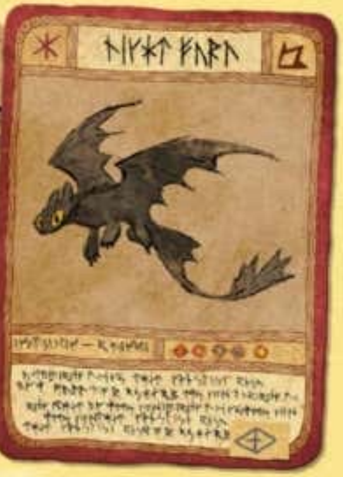
Fishlegs, have you ever seen thatspecies of dragon before?

—FROM THE SCREENPLAY
BY DEAN DEBLOIS

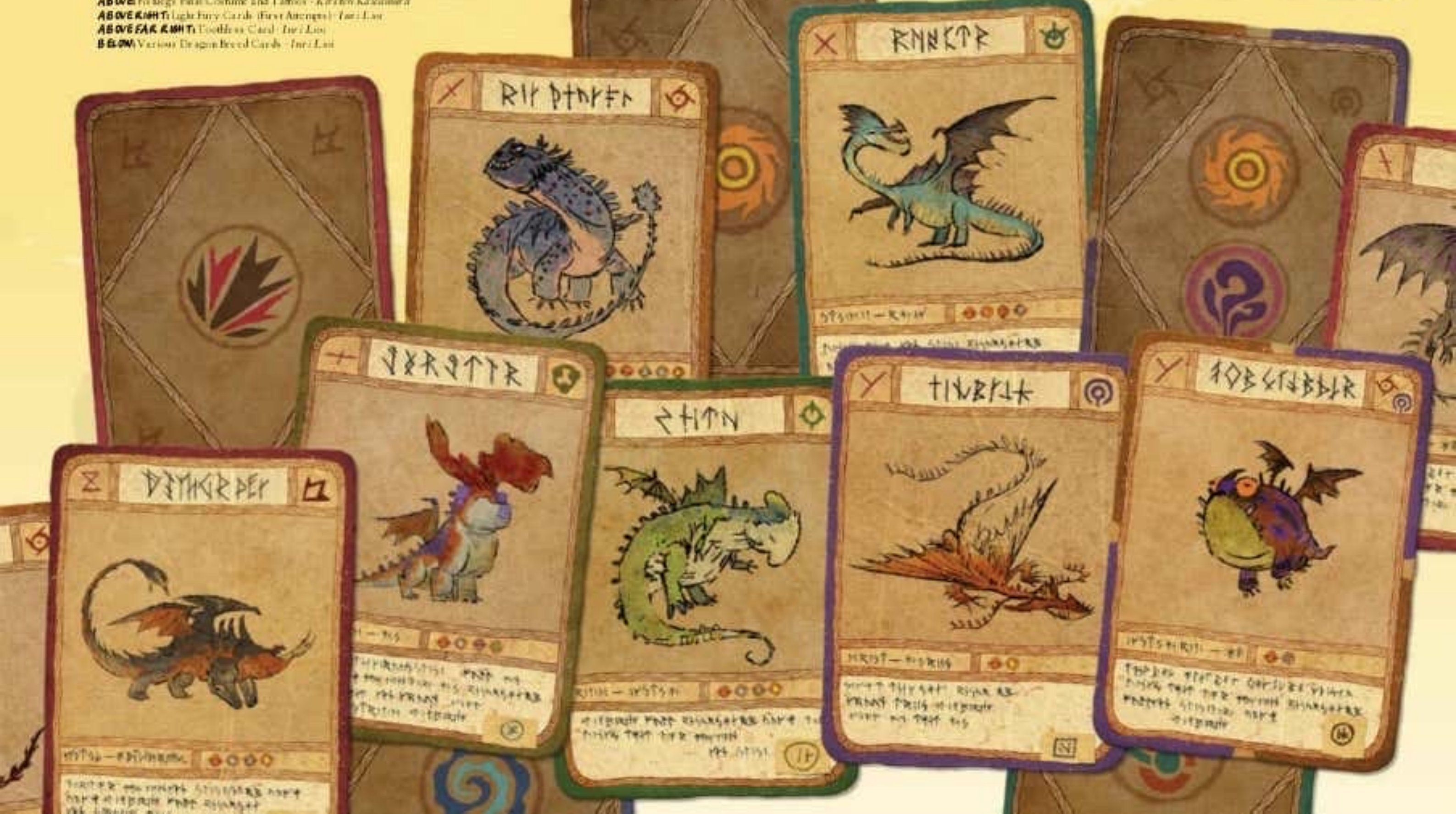
TOP LEFT: Fishmeat Color Concept - *Woonyoung Jung*
ABOVE: Fishlegs Armor Concept - *Iuri Lioi*

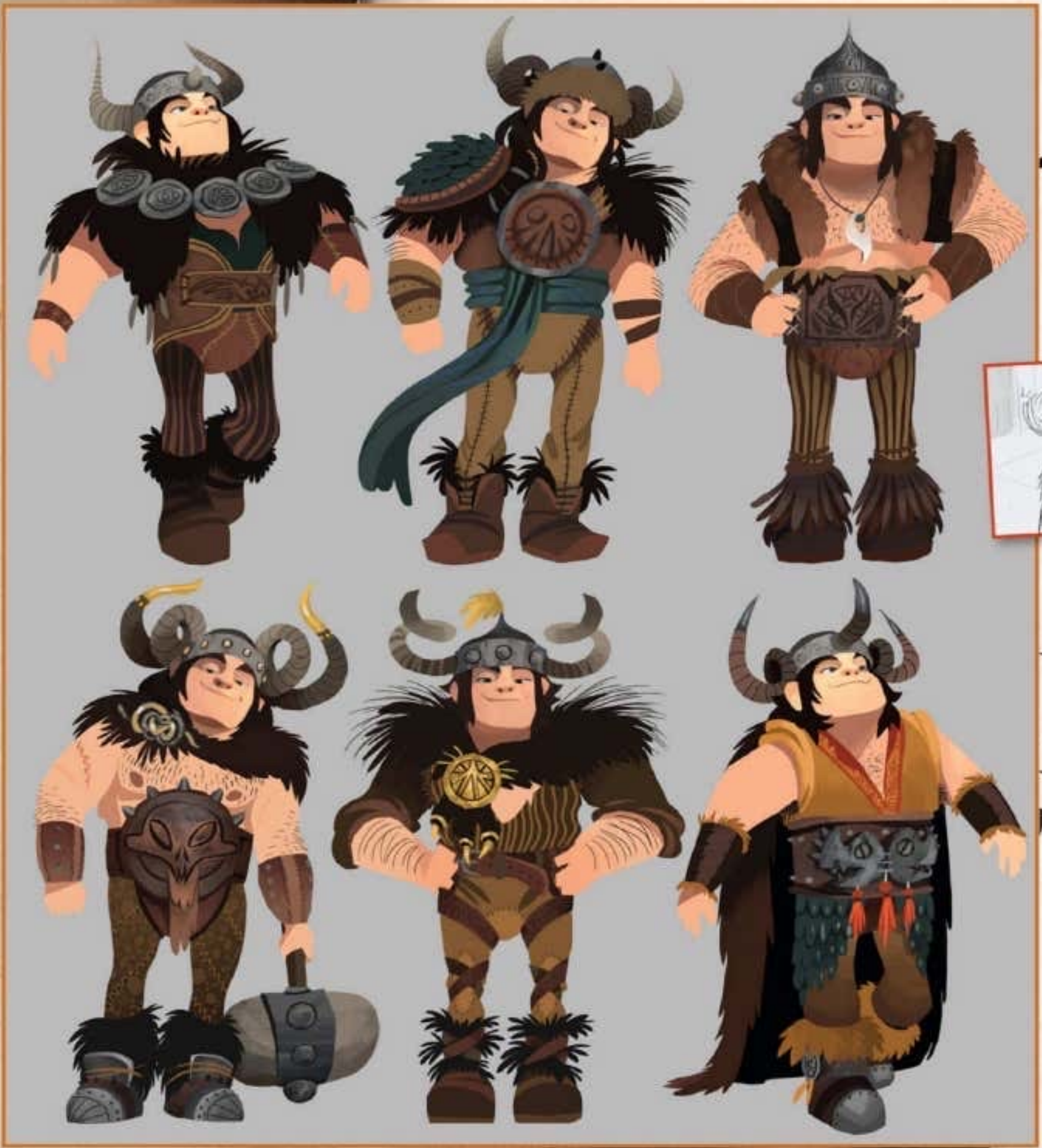


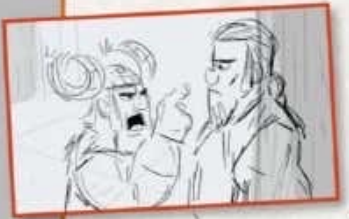




ABOVE: Fishlegs Final Costume and Tattoos - *Kirsten Kawamura*
ABOVE RIGHT: Light Fury Cards (First Attempts) - *Iuri Lioi*
ABOVE FAR RIGHT: Toothless Card - *Iuri Lioi*
BELOW: Various Dragon Breed Cards - *Iuri Lioi*







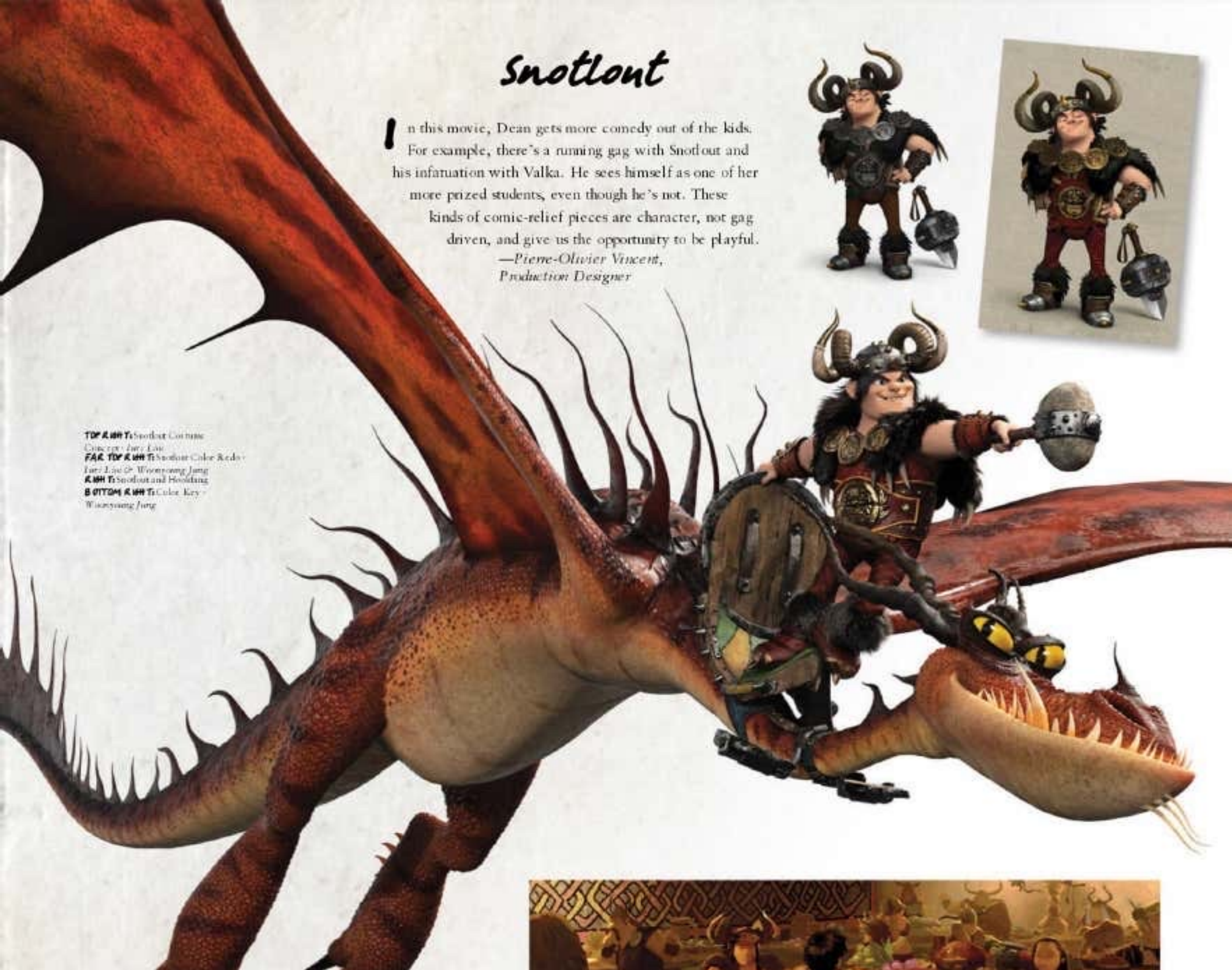
LEFT: Snotlout Costume Concepts - *Floriane Marchix*
ABOVE: Storyboard - *John Puglisi*

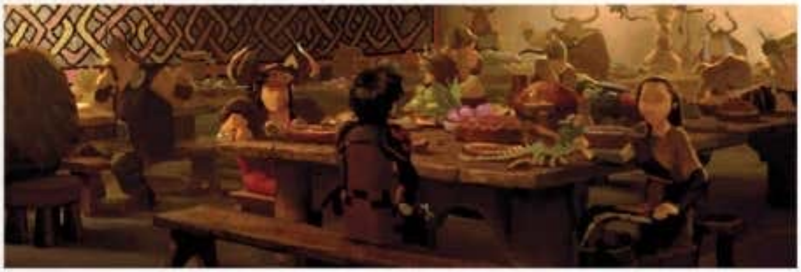
Snotlout

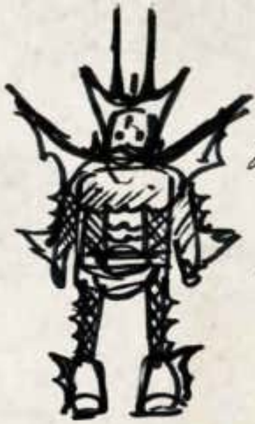
In this movie, Dean gets more comedy out of the kids. For example, there's a running gag with Snotlout and his infatuation with Valka. He sees himself as one of her more prized students, even though he's not. These kinds of comic-relief pieces are character, not gag driven, and give us the opportunity to be playful.

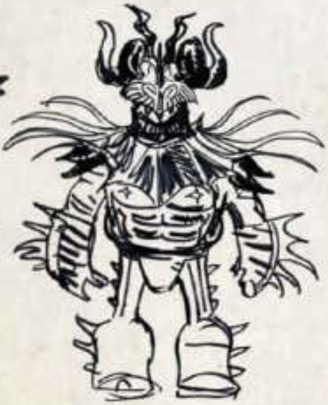
—*Pierre-Olivier Vincent, Production Designer*

TOP RIGHT: Snotlout Costume Concept · *Jury Lin*
FAR TOP RIGHT: Snotlout Color Redo · *Jury Lin & Woonyoung Jung*
RIGHT: Snotlout and Hookfang
BOTTOM RIGHT: Color Key · *Woonyoung Jung*

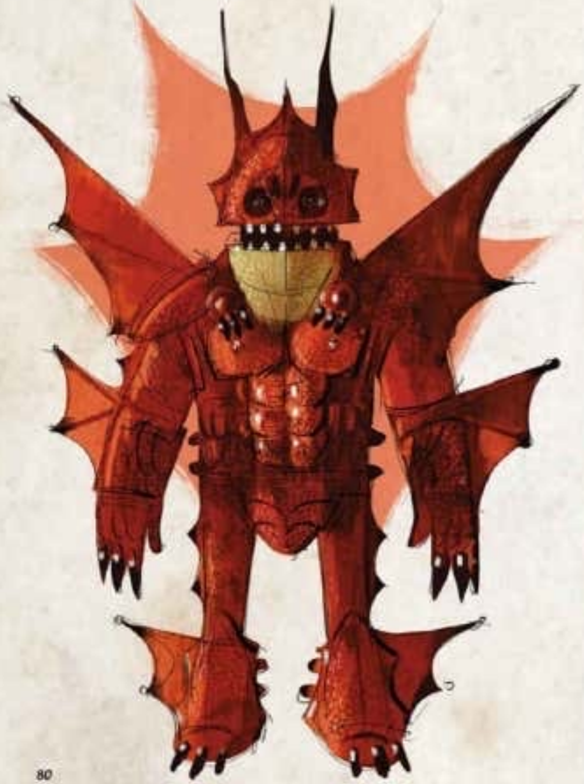


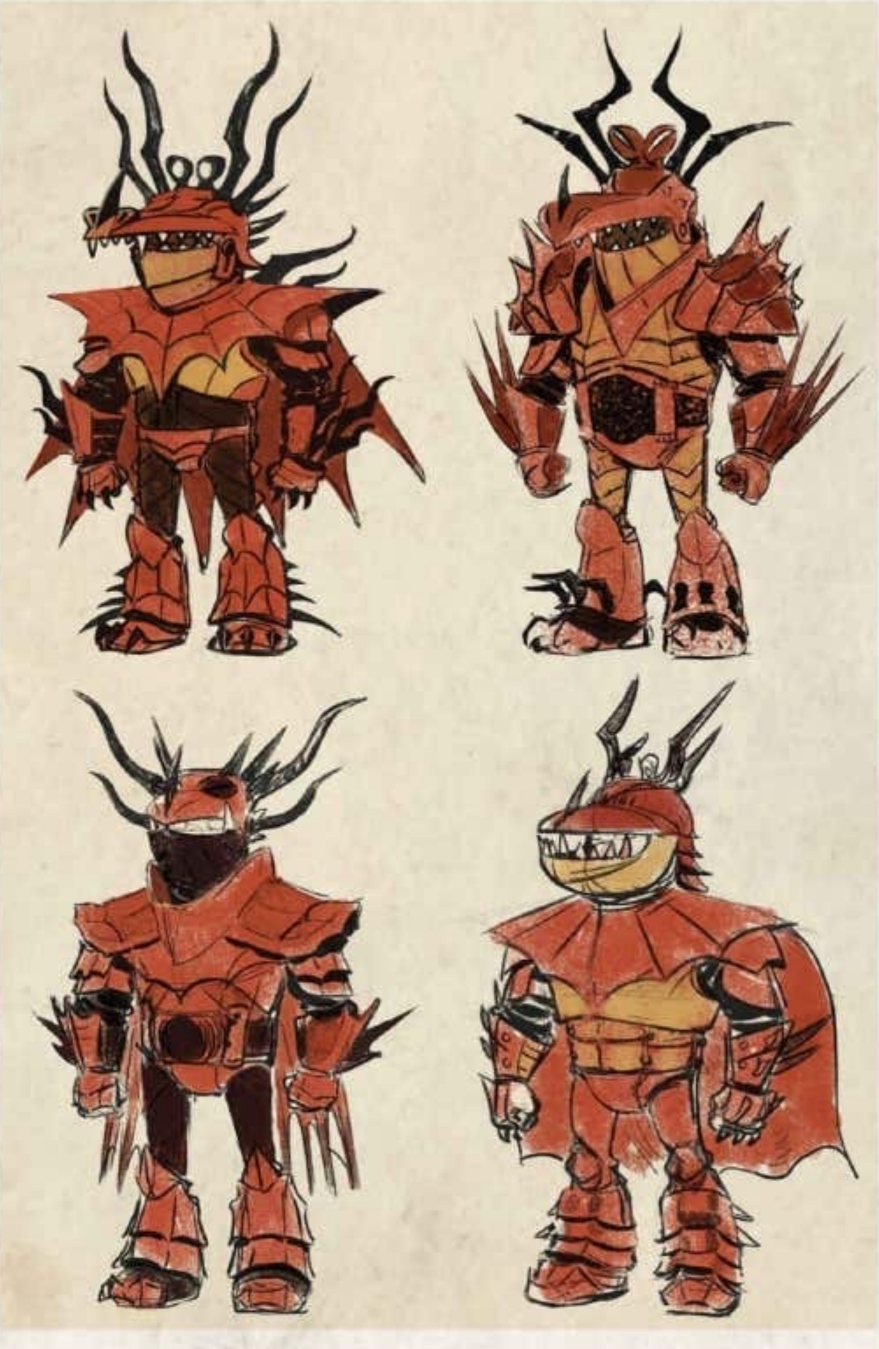


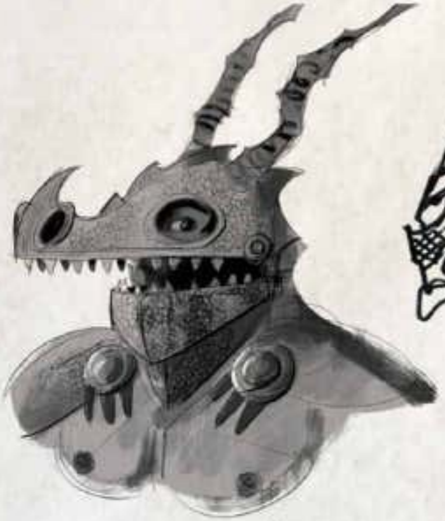


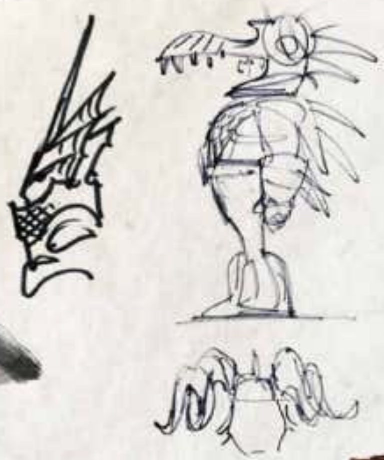


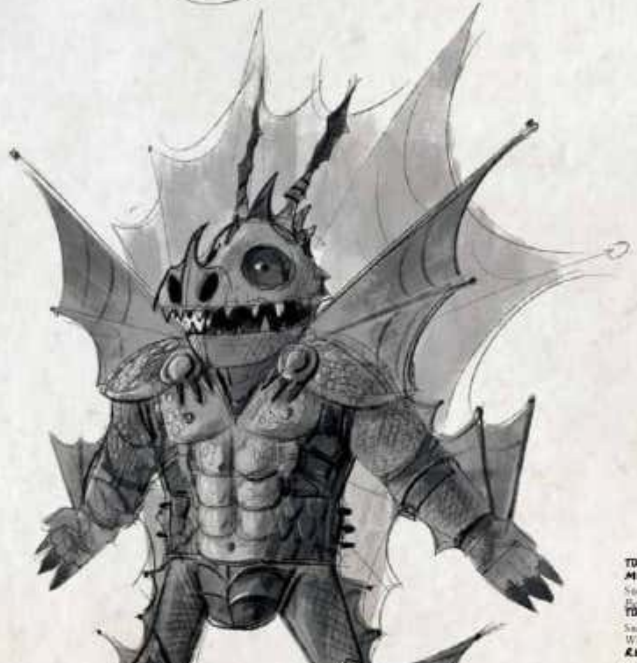
ABOVE LEFT: Snotlout Armor Sketch · *Pierre-Olivier Vincent*
ABOVE RIGHT: Snotlout Armor Sketch · *Woonyoung Jung*
RIGHT: Snotlout Armor Concepts · *Woonyoung Jung*
BELOW: Snotlout Armor Concept · *Pierre-Olivier Vincent*

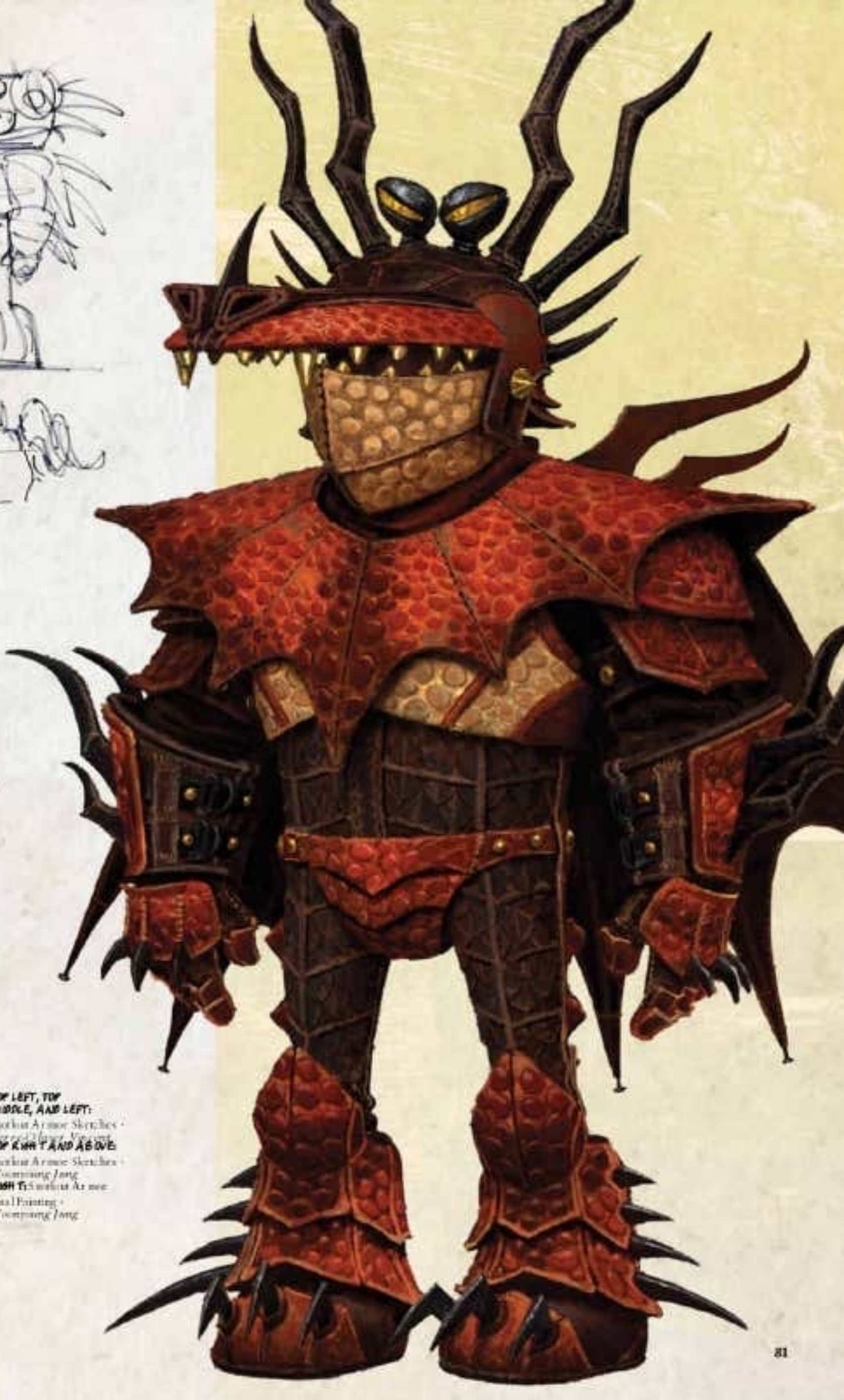












TOP LEFT, TOP MIDDLE, AND LEFT: Snotlout Armor Sketches - Pierre-Olivier Vincent

TOP RIGHT AND ABOVE: Snotlout Armor Sketches - Woonyoung Jung

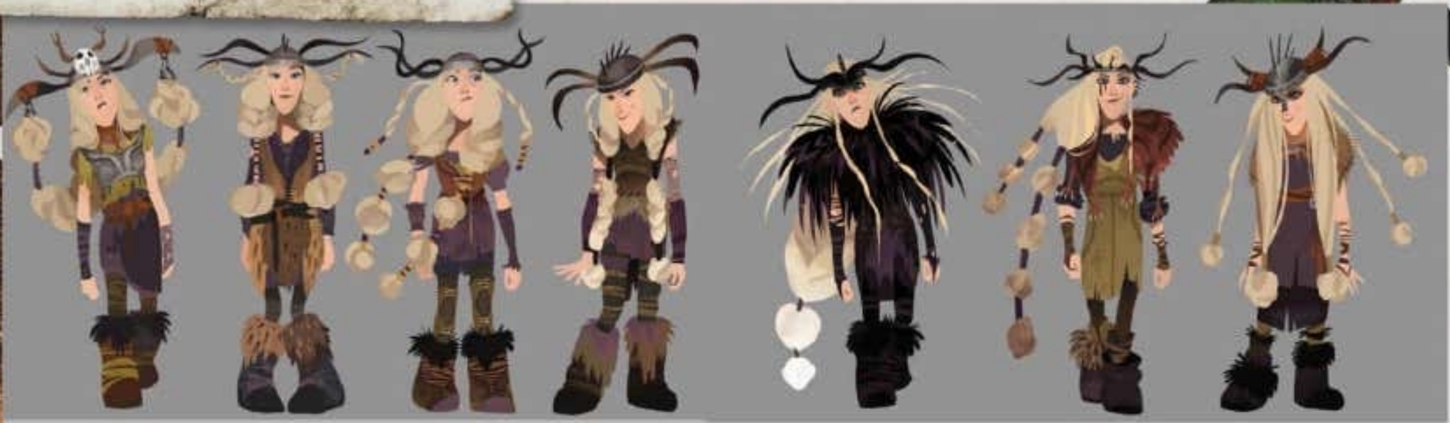
RIGHT: Snotlout Armor Final Painting - Woonyoung Jung

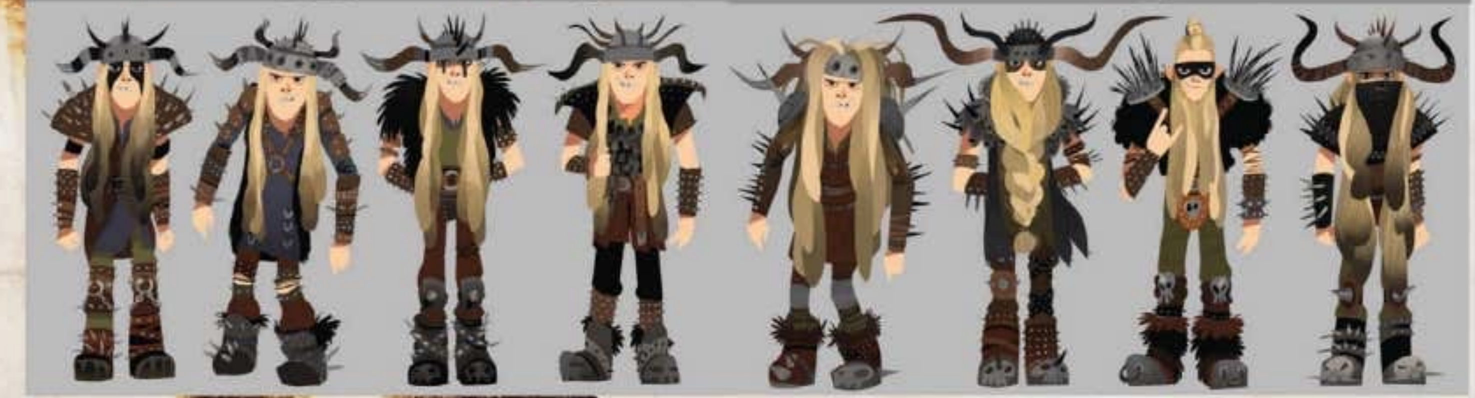
Ruffnut & Tuffnut

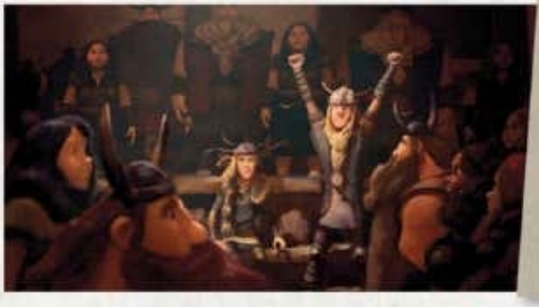
In order to do his or her job, the animator has to fully understand the character. For example, Ruffnut is this Gothic hard rocker who thinks of herself as being the hottest property in Berk, now that Astrid is taken. In conjunction with her complicated relationship with her twin brother, there's really a lot for an animator to use. There's a physicality to how she behaves; she's always hunched over. She carries her weight a little bit more on the front of her feet. We make these very specific choices in order to maximize the comedic aspect so that the audience forgets these are basically digital puppets. We want them to think the characters are real. To do this, we have to understand how each one works from the inside.

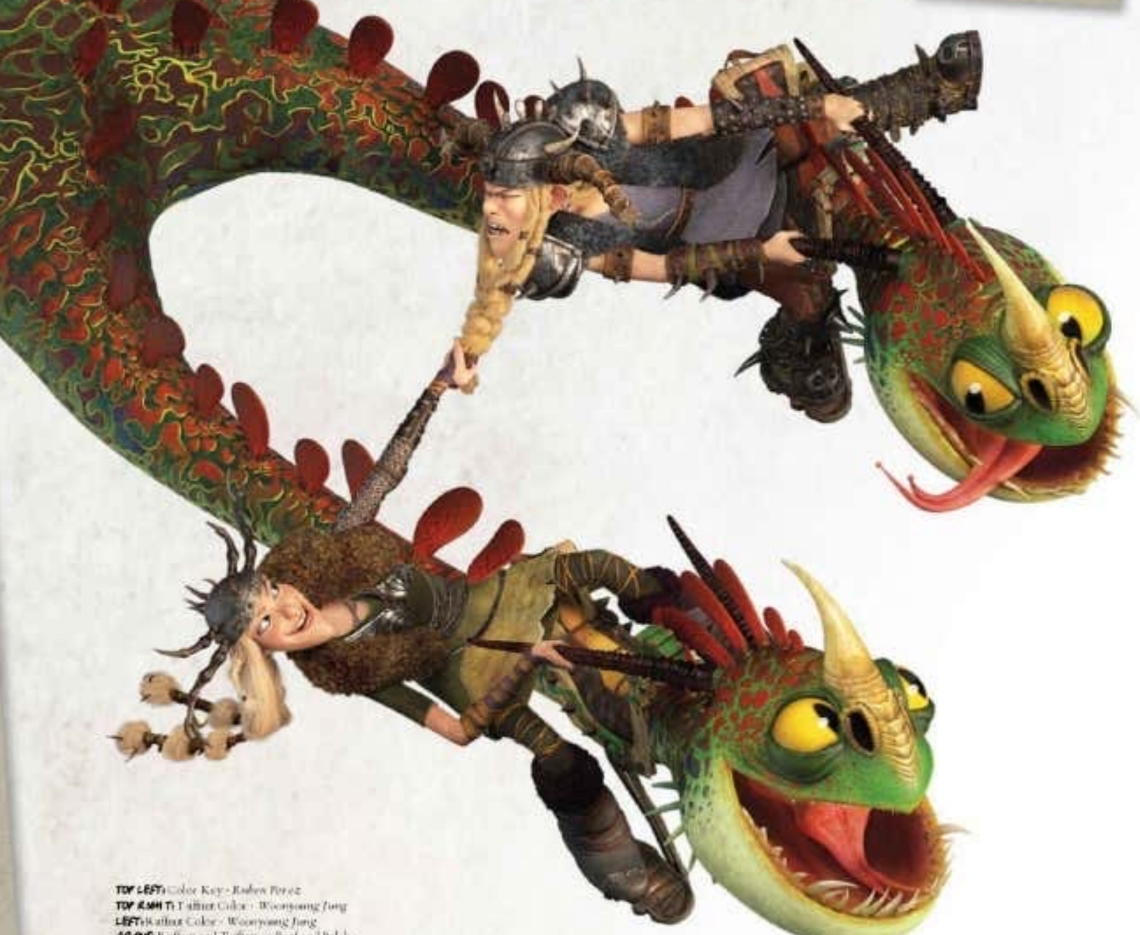
—*Simon Otto, Head of Character Animation*

BELOW: Ruffnut Costume Concepts · *Floriane Marchix*
BOTTOM: Tuffnut Costume Concepts · *Floriane Marchix*

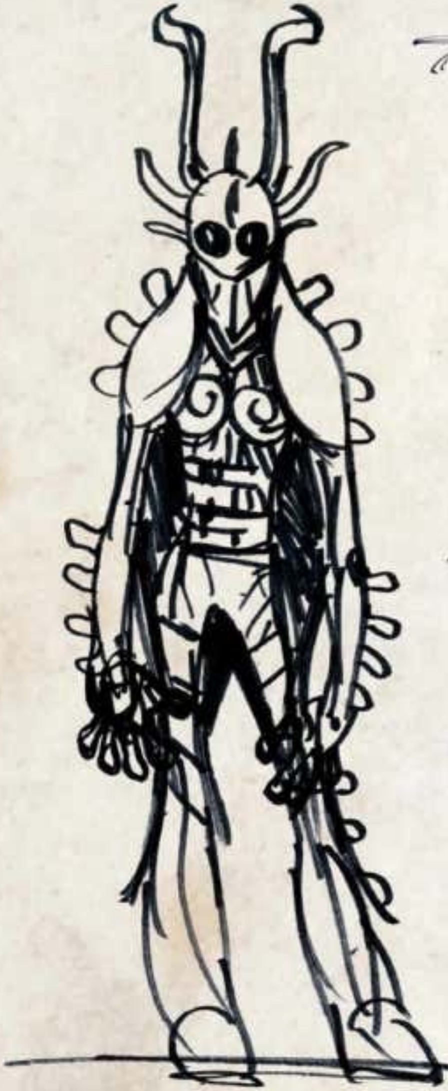


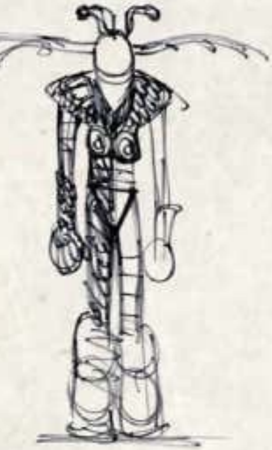


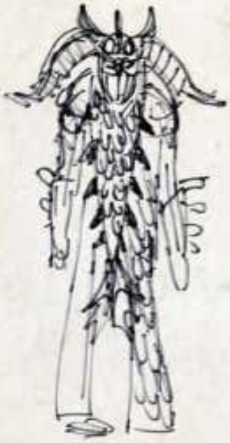


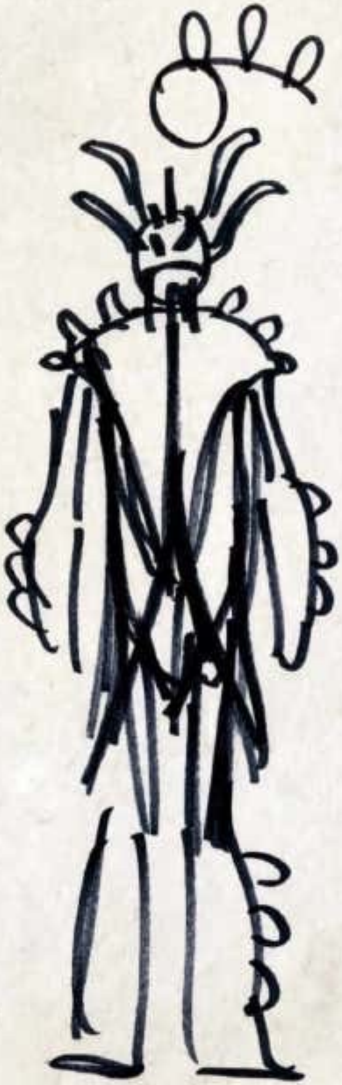


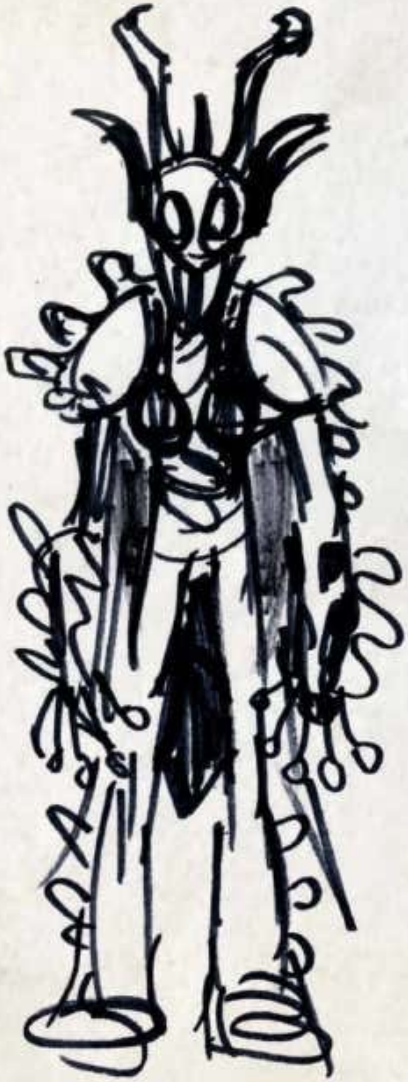
TOP LEFT: Color Key - *Ruben Perez*
TOP RIGHT: Tuffnut Color - *Woonyoung Jung*
LEFT: Ruffnut Color - *Woonyoung Jung*
ABOVE: Ruffnut and Tuffnut on Barf and Belch



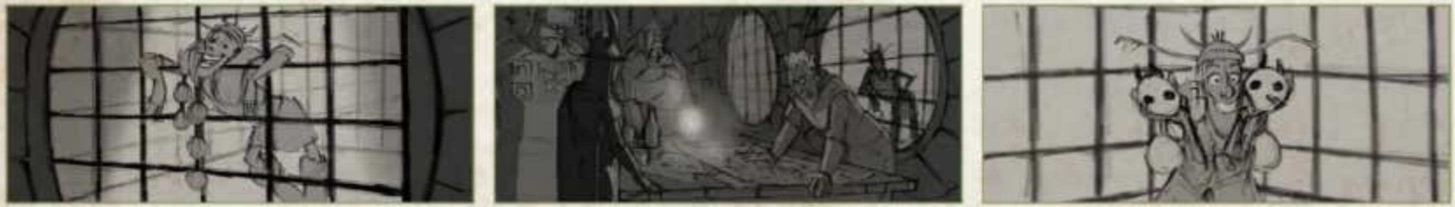


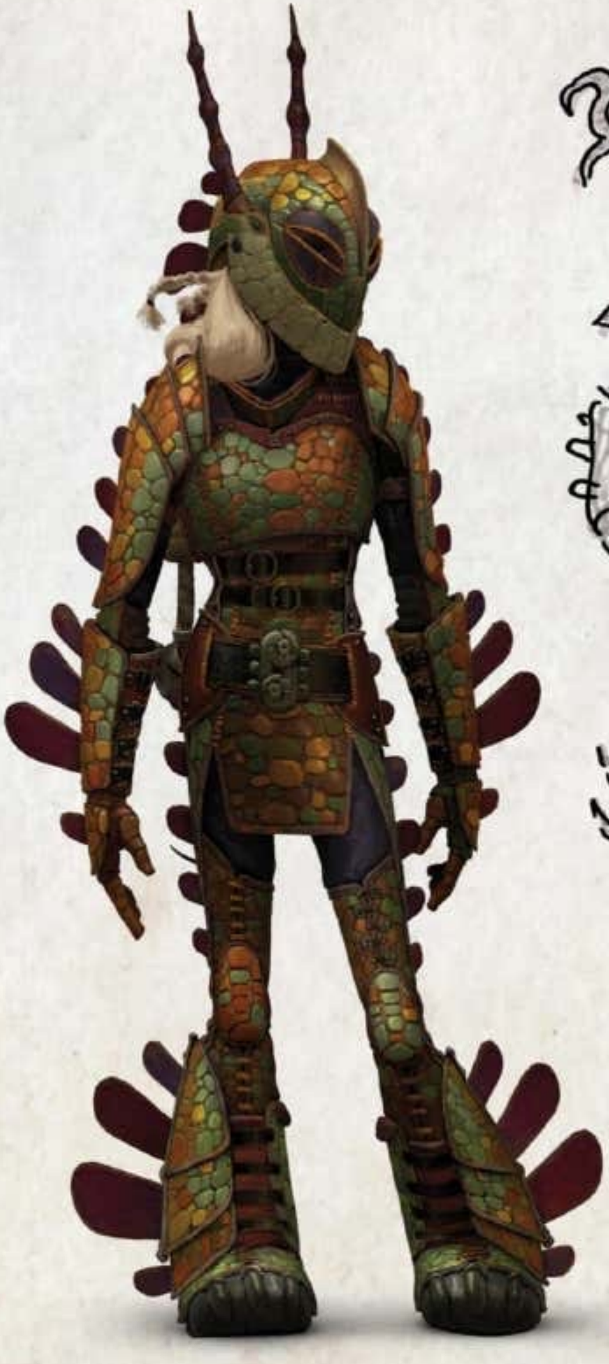


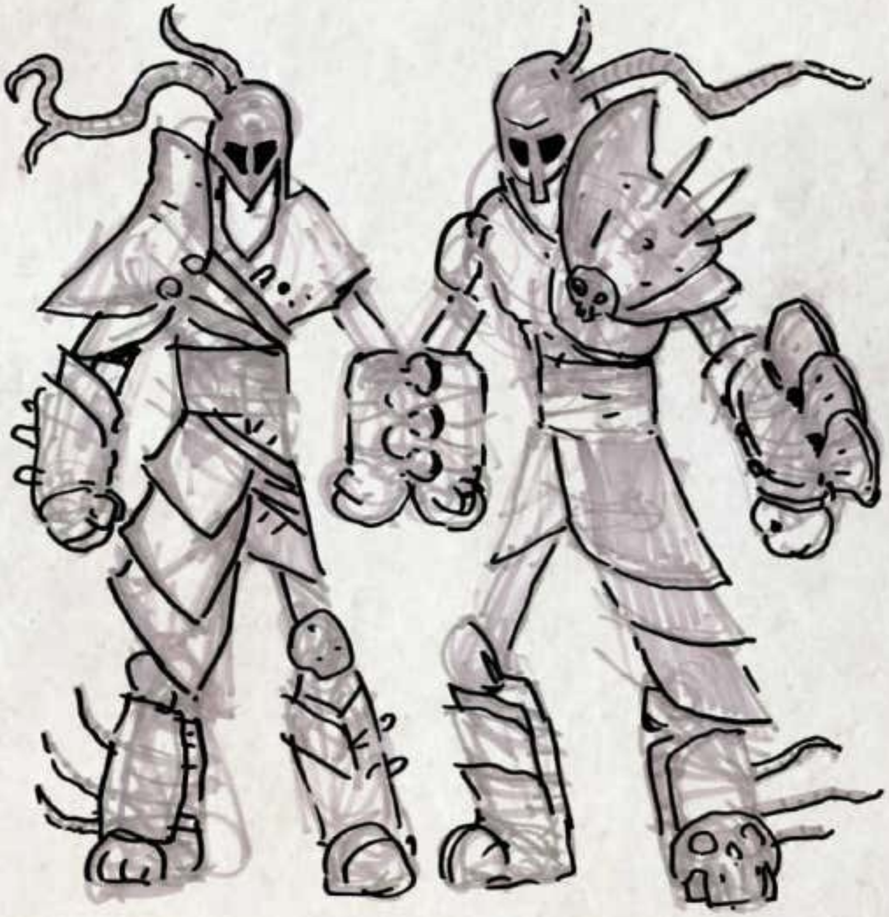


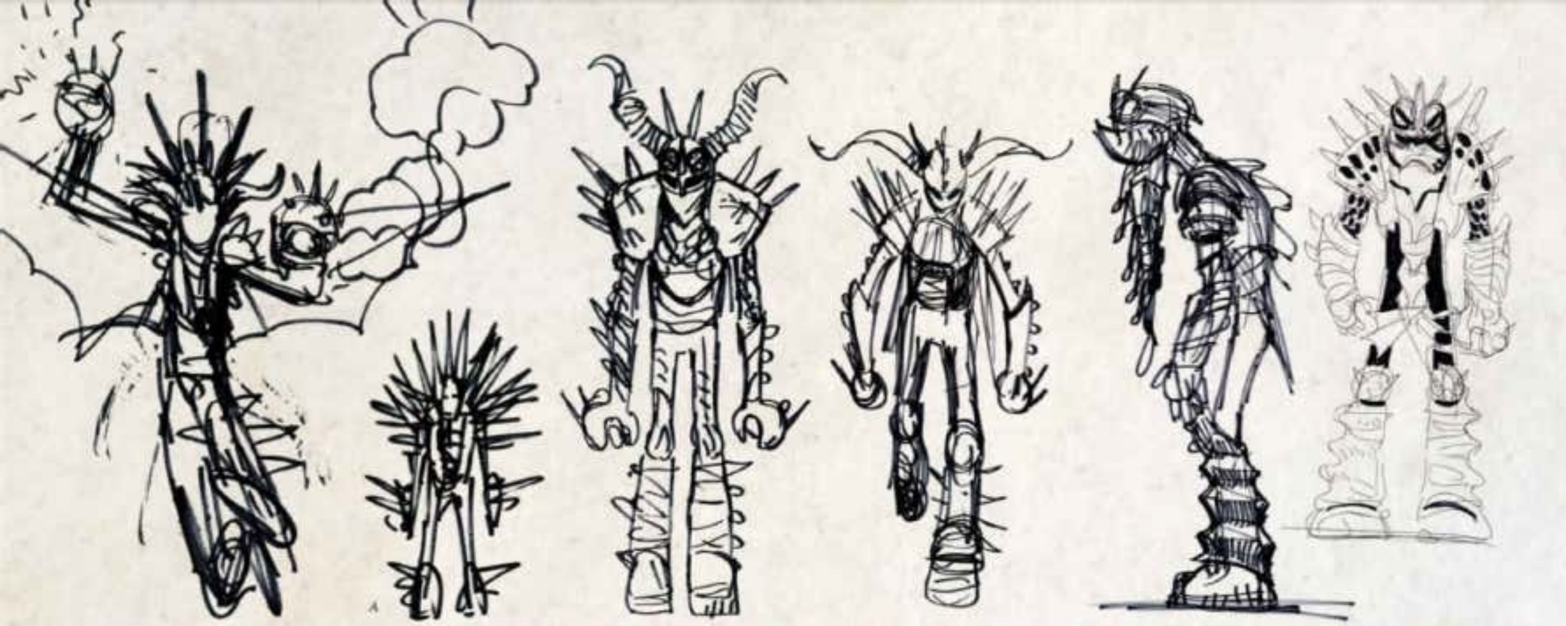


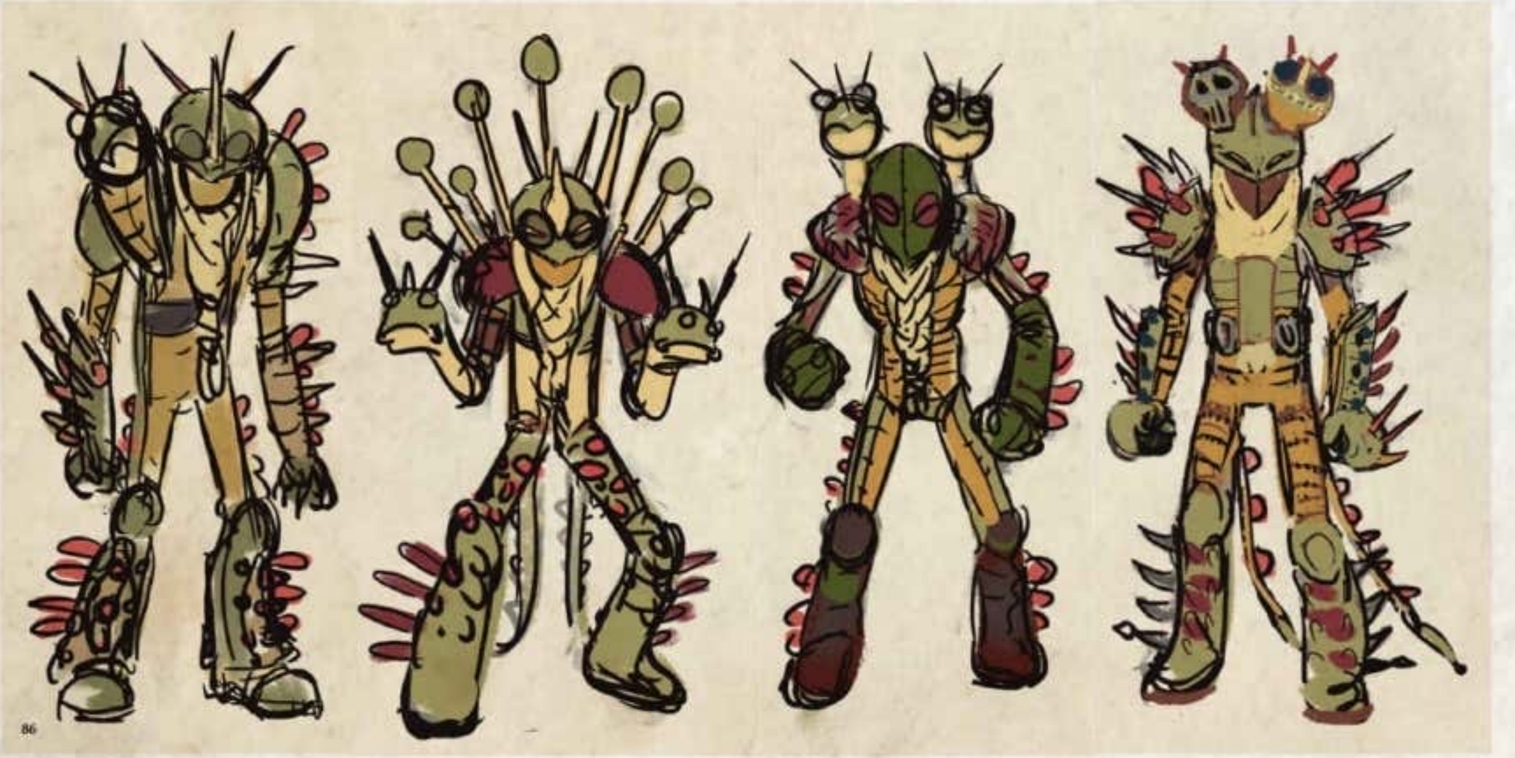
LEFT AND RIGHT: Ruffnut Armor Sketches - *Wooyoung Jang*
ABOVE: Ruffnut and Tuffnut Armor Sketches - *Wooyoung Jang*
BELOW: Storyboards - *Michael Surrey*
OPPOSITE LEFT AND BELOW: Ruffnut Armor Final - *Iuri Lioi*
OPPOSITE TOP RIGHT: Ruffnut & Tuffnut Armor Sketches - *Iuri Lioi*

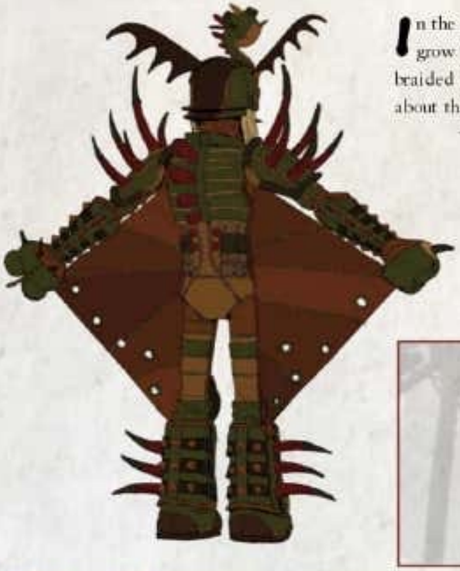








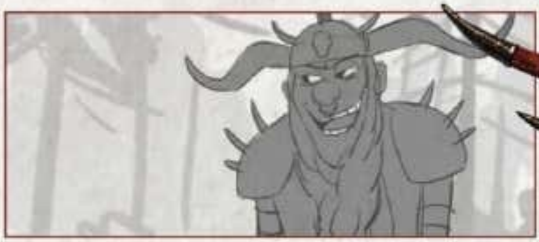


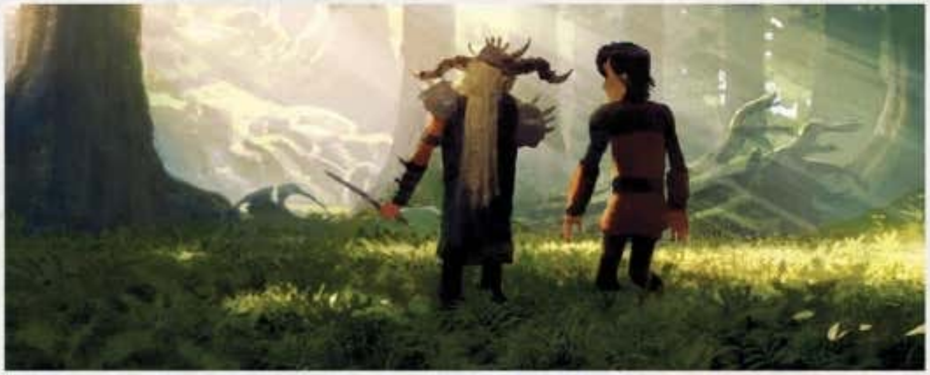


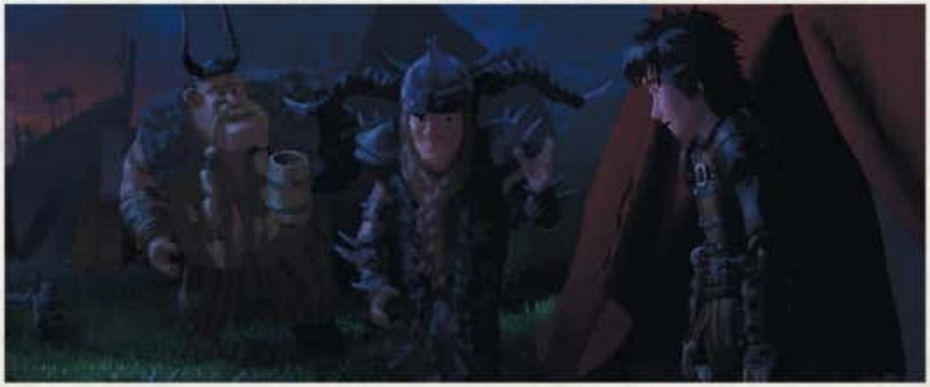
In the first two movies, Tuffnut has been trying to grow a beard without success. So now his hair is braided underneath his chin, and he keeps bragging about this fake beard. He's also covered in skull rings.

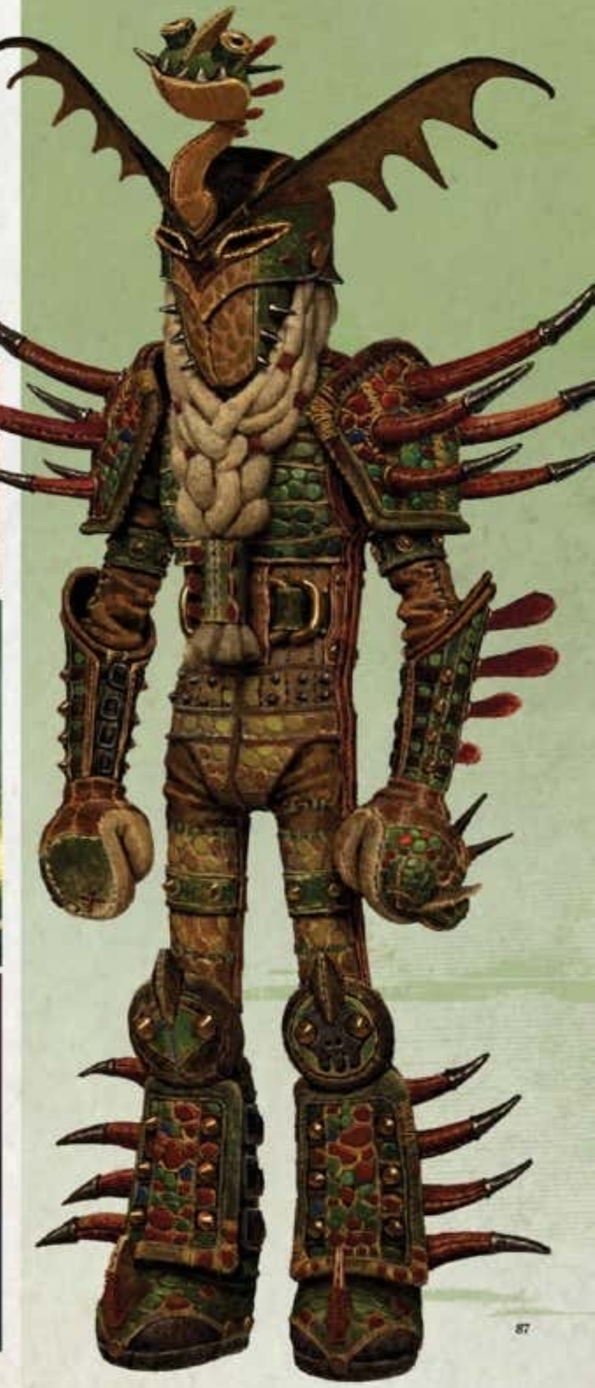
—*Pierre-Olivier Vincent, Production Designer*

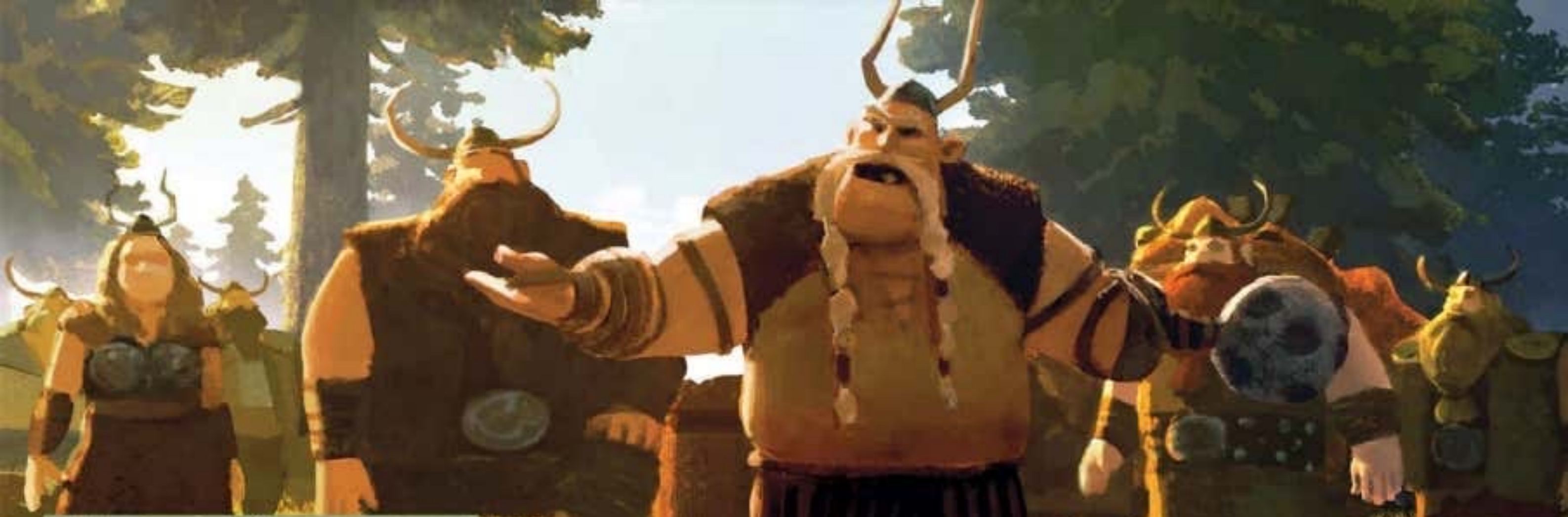
OPPOSITE TOP: Tuffnut Armor Sketches - *Woonyoung Jung*
Concept A - *Pierre-Olivier Vincent*
OPPOSITE BOTTOM: Tuffnut Armor Concepts - *Woonyoung Jung*
BELOW: Storyboard - *Michael Surrey*
BELOW MIDDLE: Color Key - *Woonyoung Jung*
BELOW BOTTOM: Color Key - *Ruben Perez*
RIGHT AND LEFT: Tuffnut Armor Final Painting - *Woonyoung Jung*

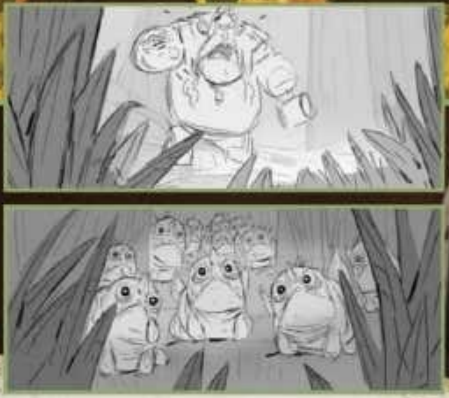




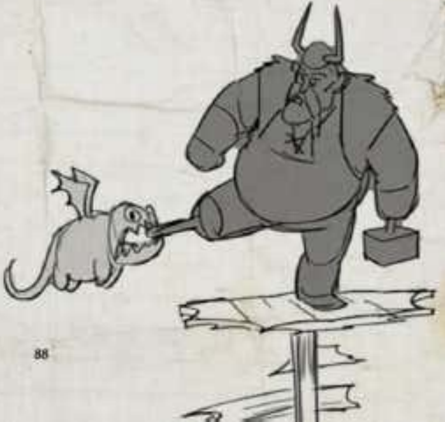


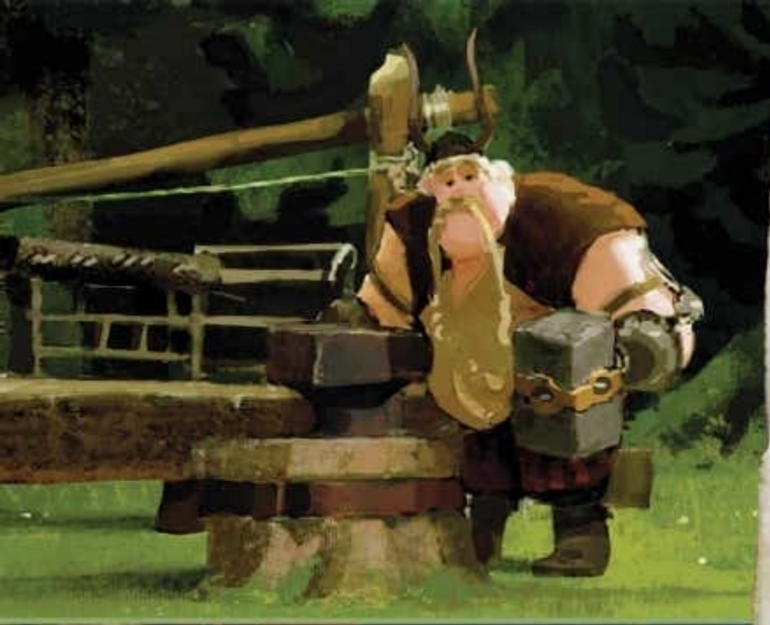


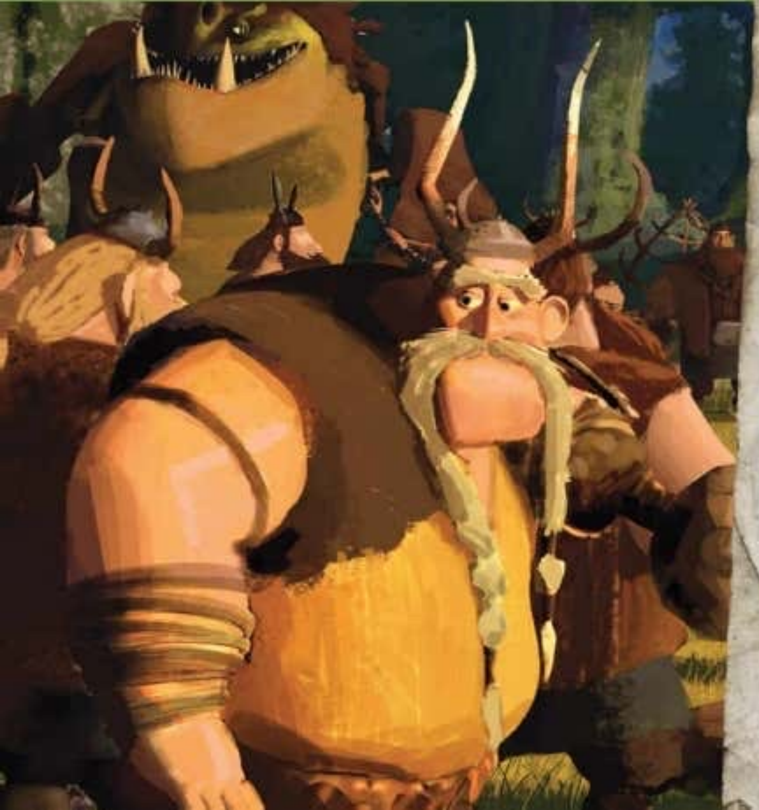




TOP: Color Key - Woonyoung Jung
ABOVE: Storyboards - John Puglisi
BELOW: Storyboard - Nelson Yokota
RIGHT: Film Frame



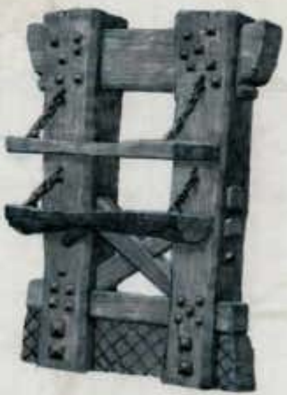




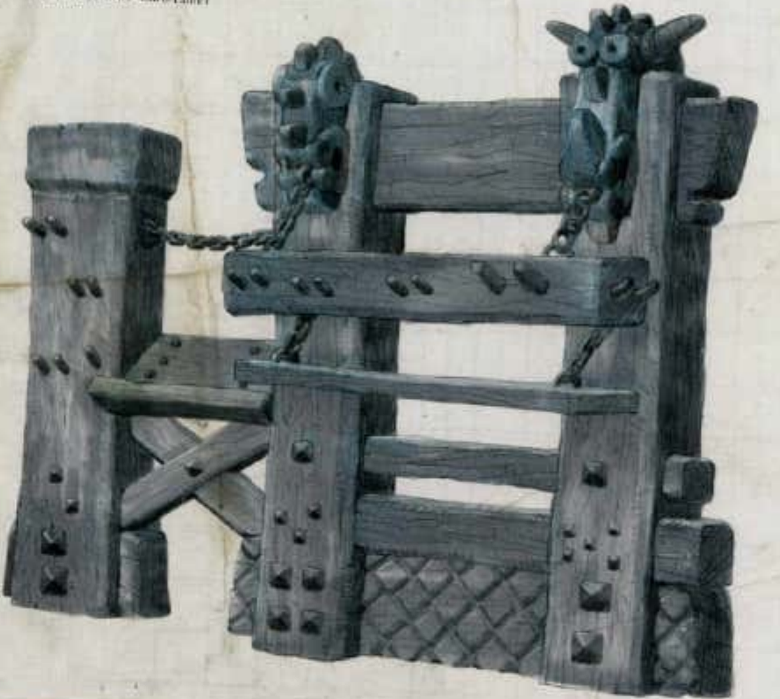
Gobber

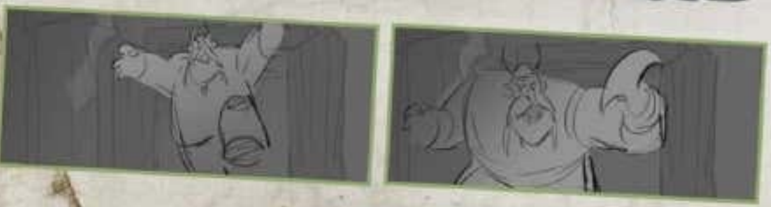
Gobber in particular is nervous about the Hobgobblers because they're rumored to be cursed, like a bad omen. He's constantly keeping his eye on them, and they on him. But in the end they have a fun payoff because they come to Gobber's rescue in the final battle. They're like a sea of piranhas, chewing through the ship, chasing off everything to save Gobber.

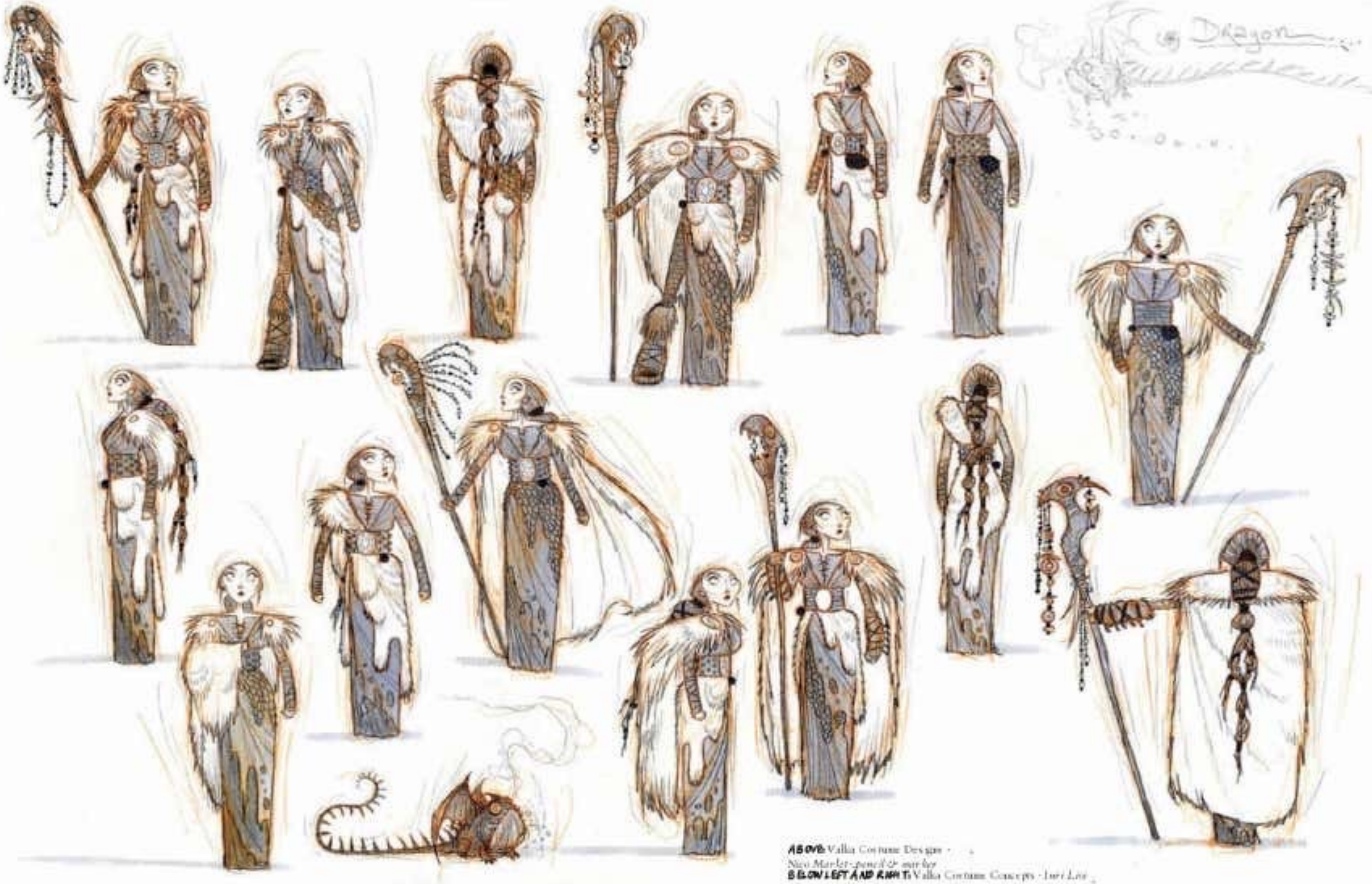
—Dean DeBlois, Writer, Director, Executive Producer



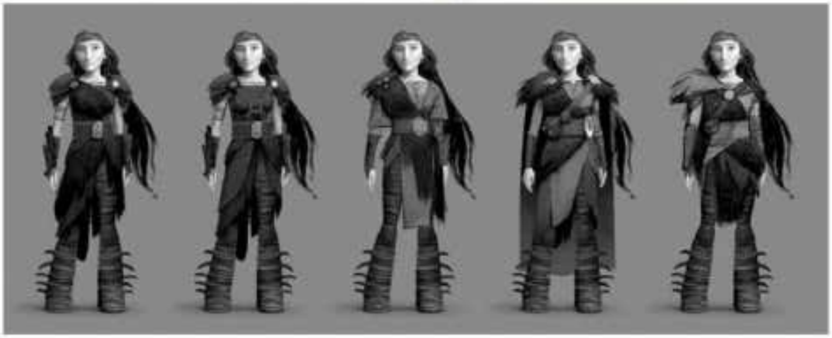
LEFT AND BOTTOM LEFT: Color Keys · Woonyoung Jung
TOP RIGHT AND RIGHT: Blacksmith Tool Racks · Iuri Lioi
BOTTOM: Storyboards · Chris Palmer

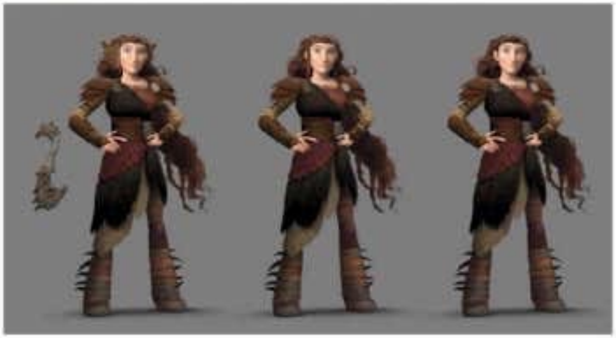






ABOVE: Valka Costume Designs - Nico Marlet - *pencil & marker*
BELOW LEFT AND RIGHT: Valka Costume Concepts - Iuri Lioi





Valka

Valka's look changed a bit. When the movie opens, she's wearing the same Dragon Armor she previously wore. In battle, she'll always look like a fierce warrior, but back at Berk, her look is softer, more gentle, and more related to her fellow Berkians. Now she wears more leather and fur. There'll always be dragon elements to Valka's outfits—little brooches and other touches—but she no longer looks alien among her people.

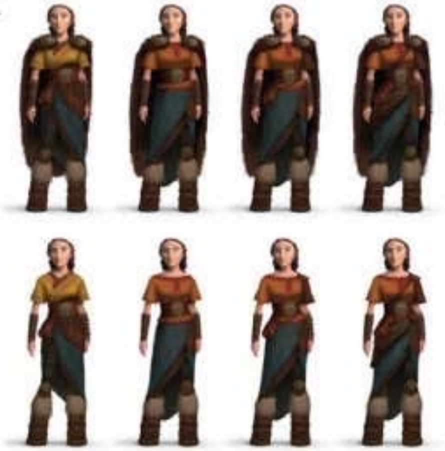
—Pierre-Olivier Vincent, Production Designer

Valka is still a warrior, and she's tough as nails. We freshened her up a bit, as we wanted her to be a little more appealing. There was a feral quality to her in the last movie that worked in her favor because she lived with the dragons. But now she has settled back with the tribe, so we wanted to eliminate that almost-distant quality.

—Simon Otto, Head of Character Animation

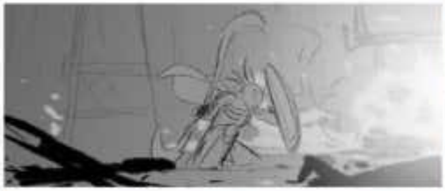
Valka is a terrific warrior and always shows up when she's needed. In some ways, her strength and skill set make her something of a model for Astrid.

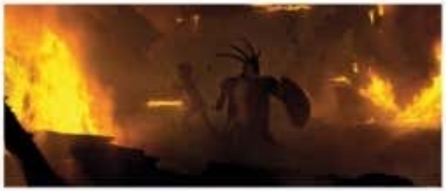
—Chris deFaria, President, DreamWorks Feature Animation

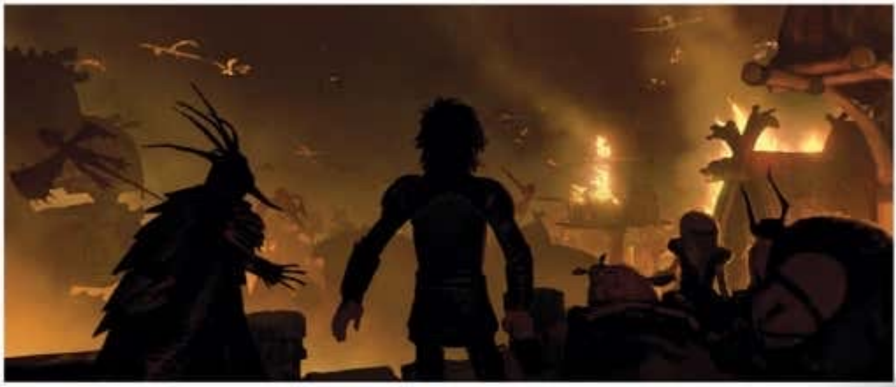


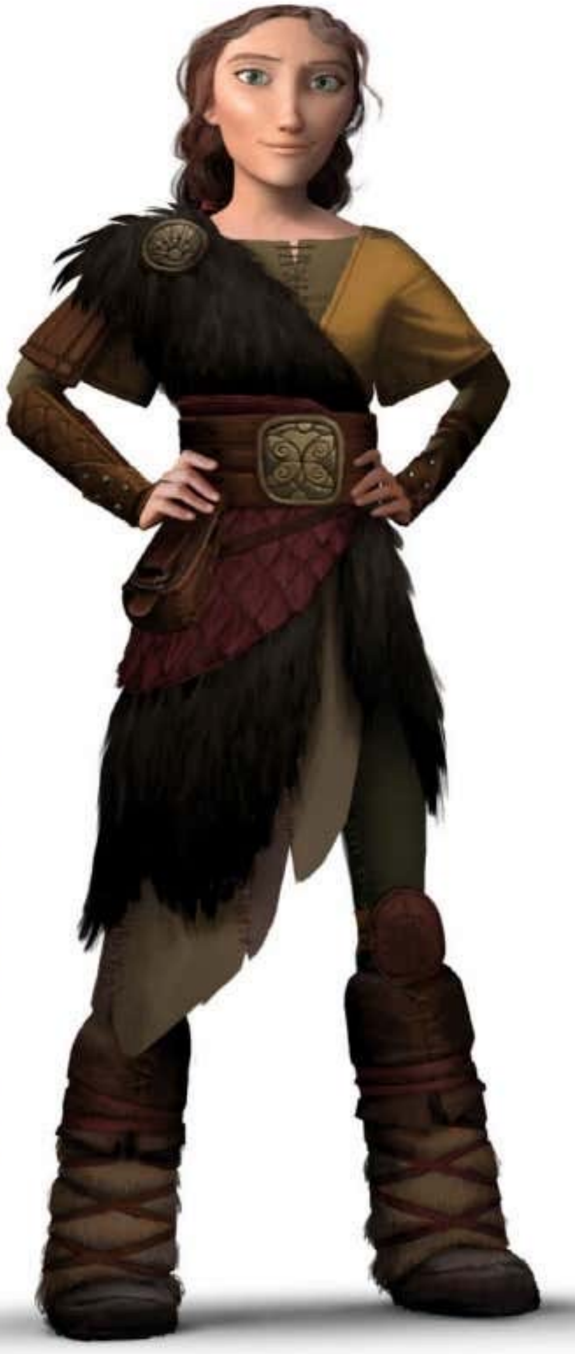
RIGHT: Valka Costume Concepts · *Iuri Lioi*
FAR RIGHT: Valka Final Costume · *Iuri Lioi*

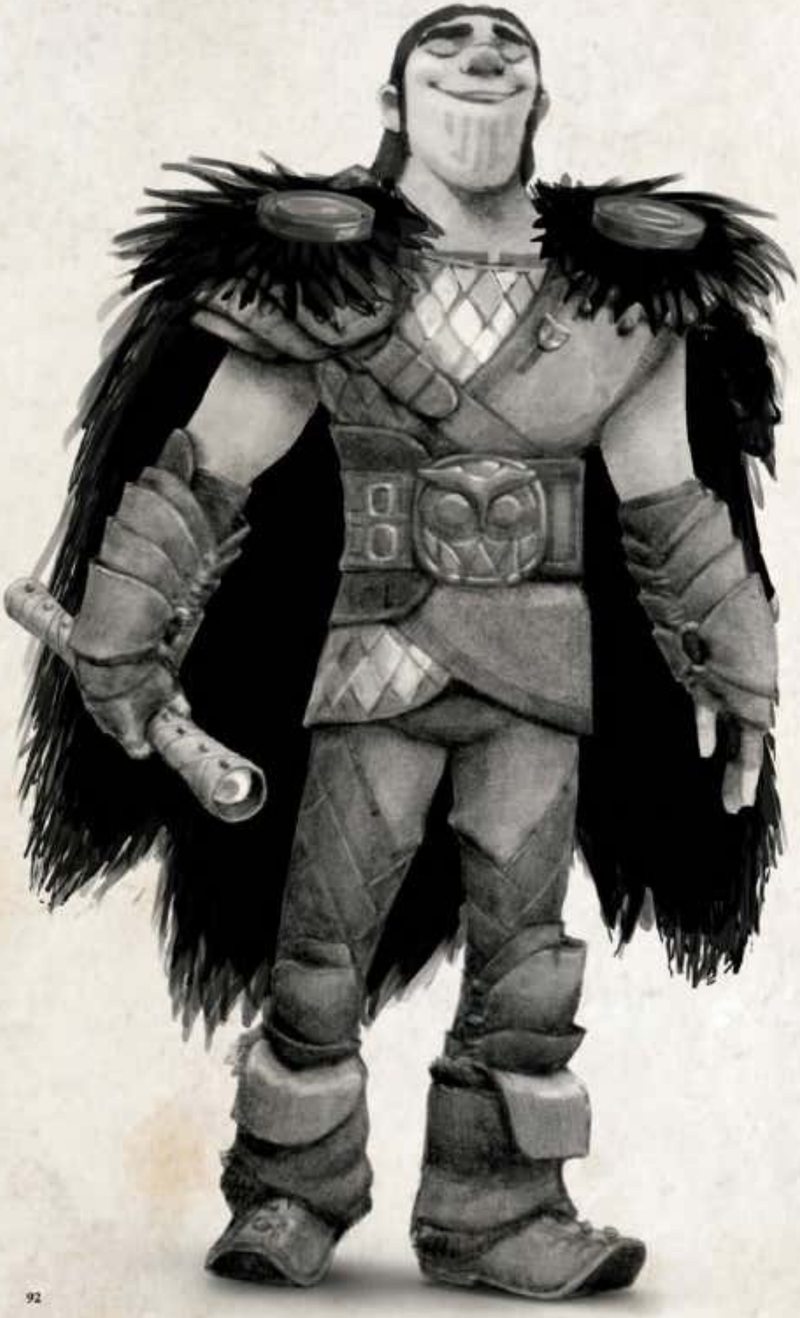
BELOW LEFT: Storyboard · *Chris Palmer*
BELOW RIGHT AND BOTTOM: Color Keys · Woonyoung Jung

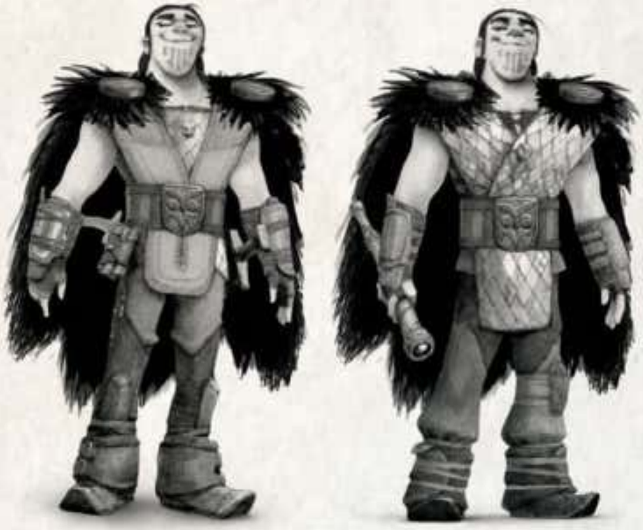










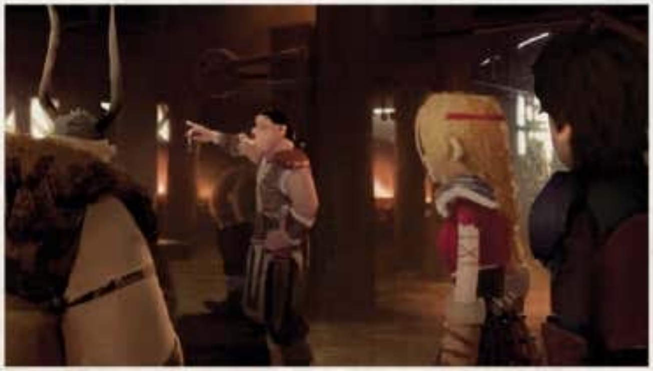


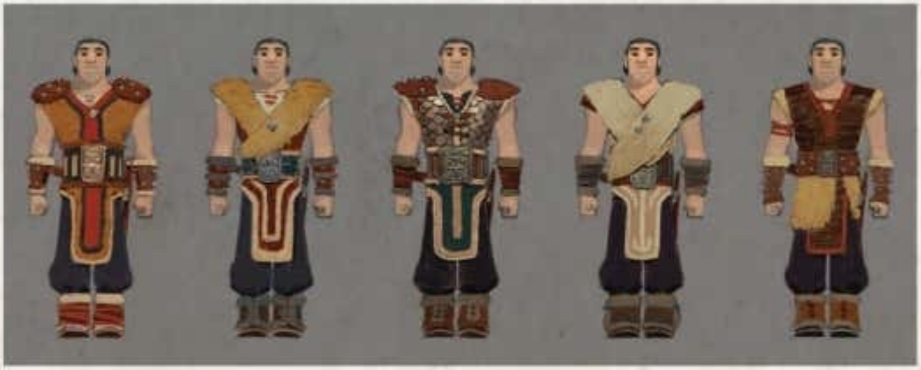
Eret

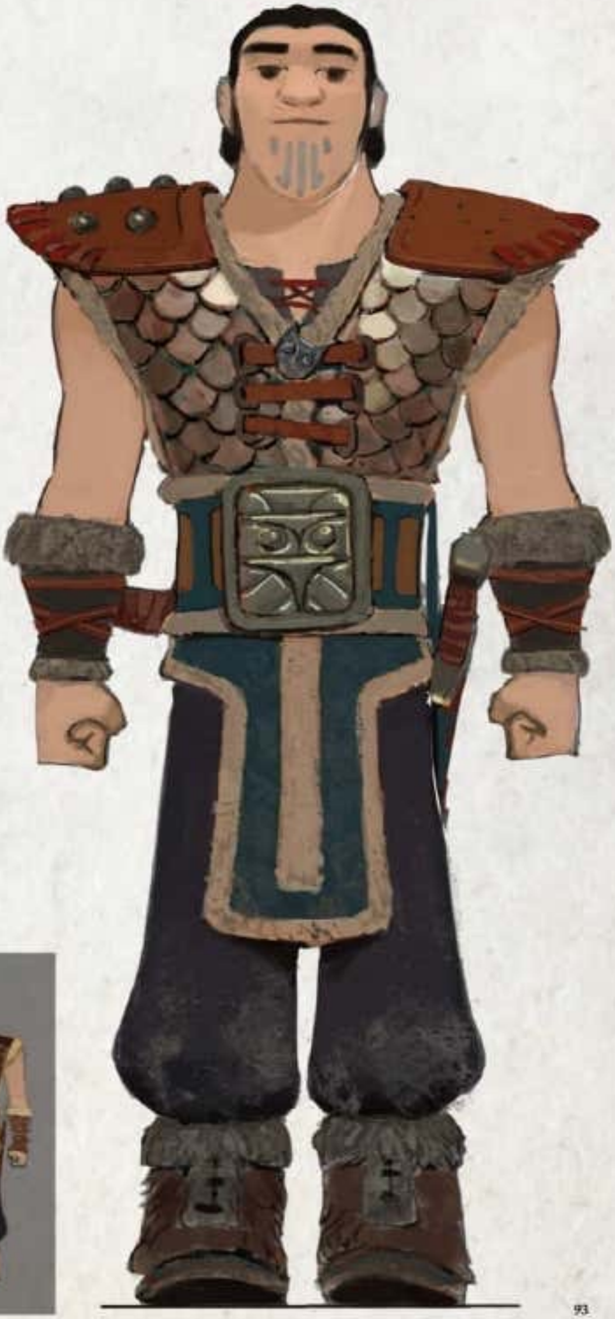
Eret left his own people and moved to Berk, so he has a new look related to the Vikings—some cool chain mail and new shoulder pads. The rest of his outfit is still connecting with the Sami people, who were our inspiration on *Dragon 2*. He's now riding Skullcrusher, formerly Stoick's dragon.

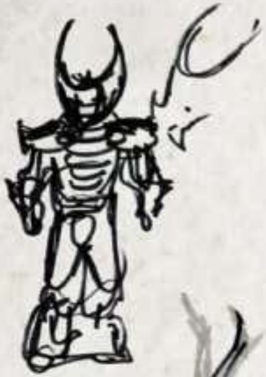
—*Pierre-Olivier Vincent, Production Designer*

ABOVE AND LEFT: Eret Costume Concepts · *Iuri Lioi*
BELOW: Color Key · *Woonyoung Jung*
OPPOSITE TOP: Eret Costume Concepts · *Iuri Lioi*
OPPOSITE BOTTOM: Eret Costume Concepts · *Woonyoung Jung*
OPPOSITE FAR RIGHT: Eret Final Costume · *Woonyoung Jung*



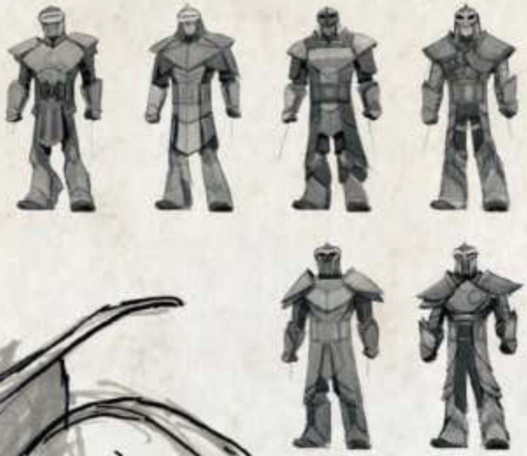




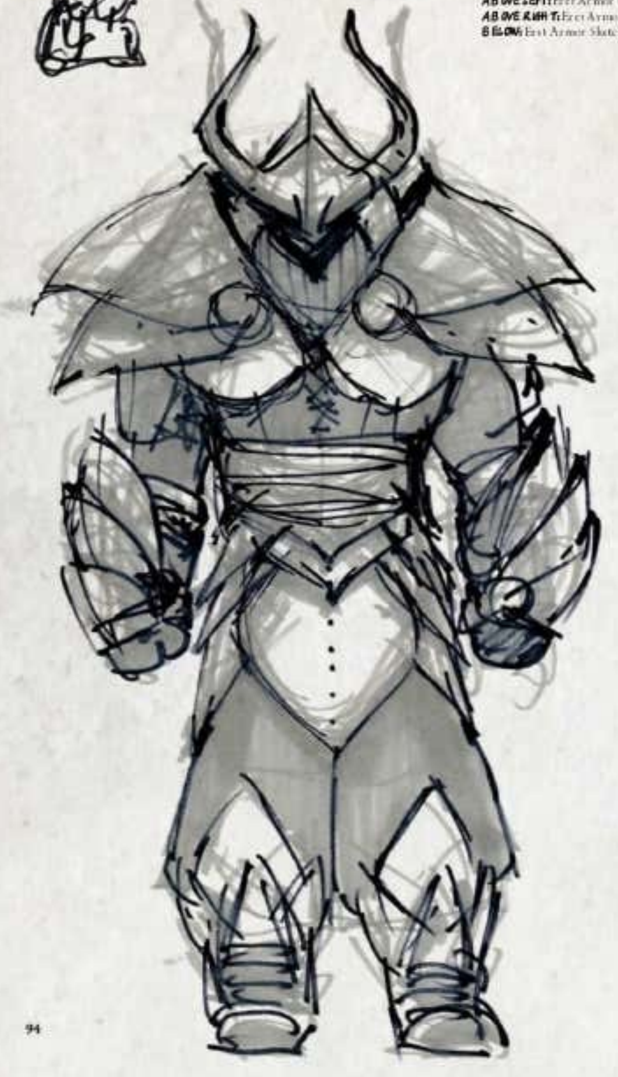


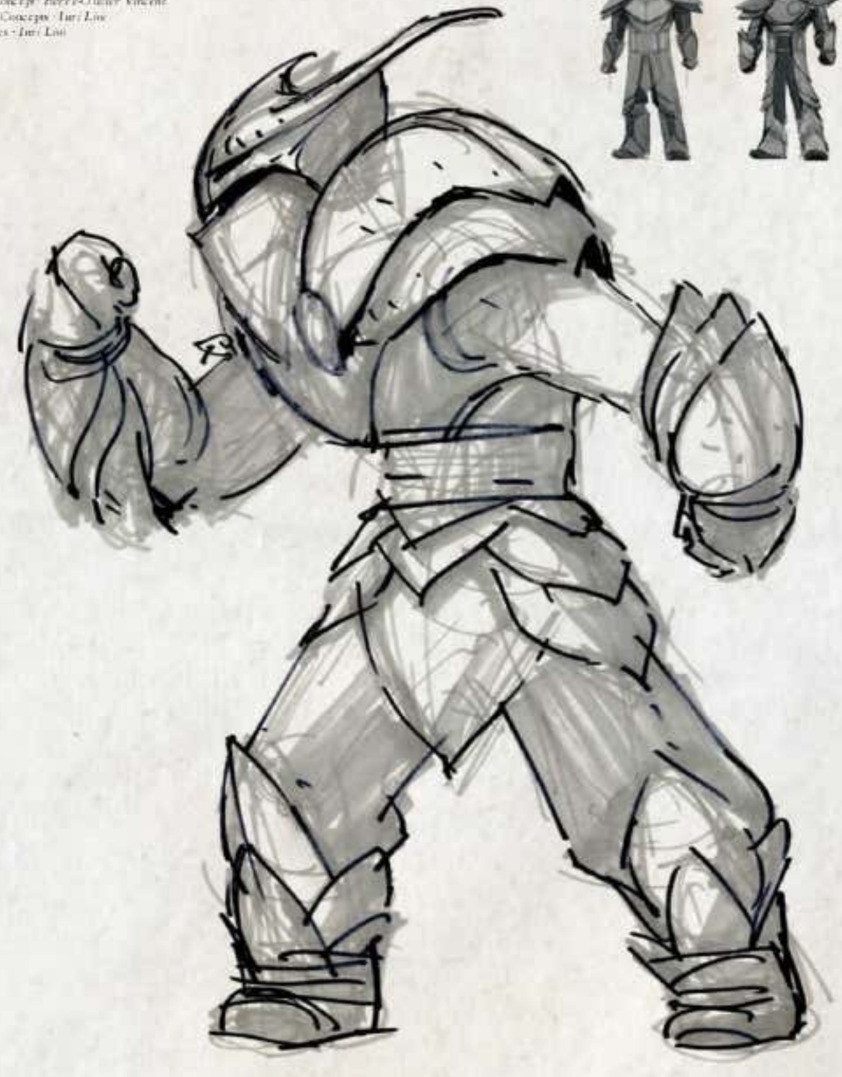
The Dragon Armor supports the idea that there's an incredible connection between the characters and their dragons. We designed different armor for each character, and it's meant to be recognizable as the individual dragon. We wanted to create a symbiosis between the dragons and the riders because, at the end of the movie, everybody gets split up. If you can sell the connection during the course of the movie, the separation at the end will have maximum impact.

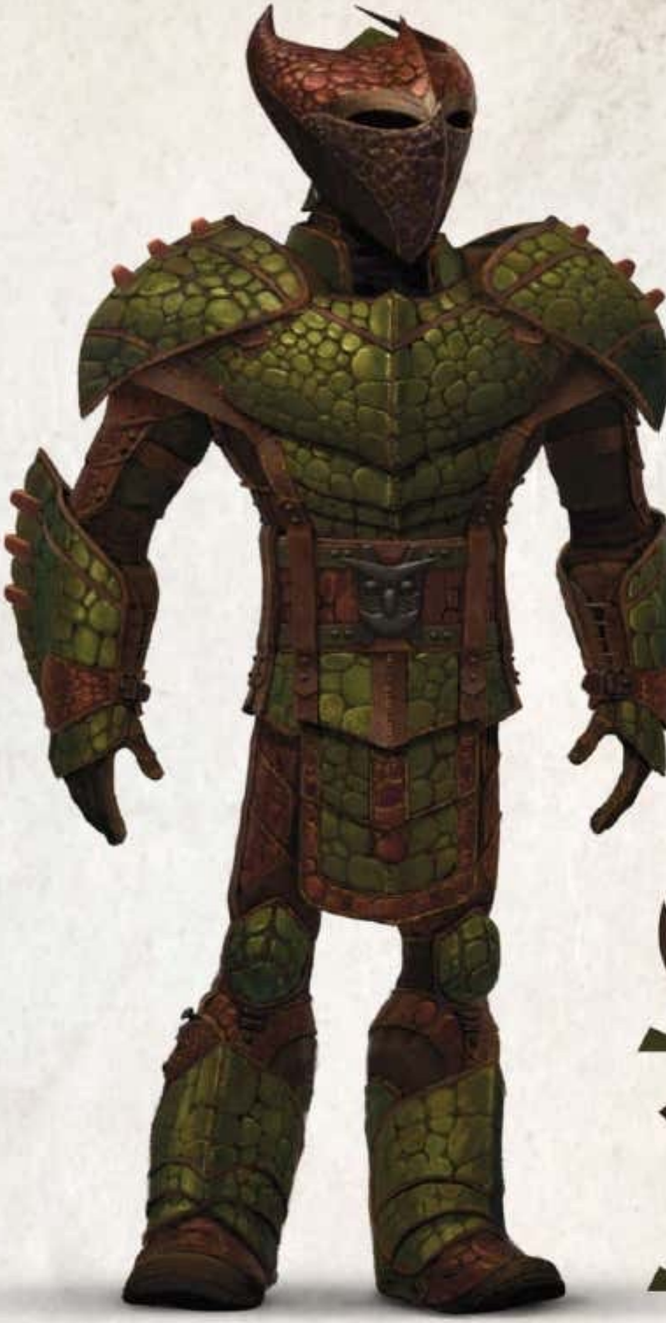
—*Pierre-Olivier Vincent, Production Designer*



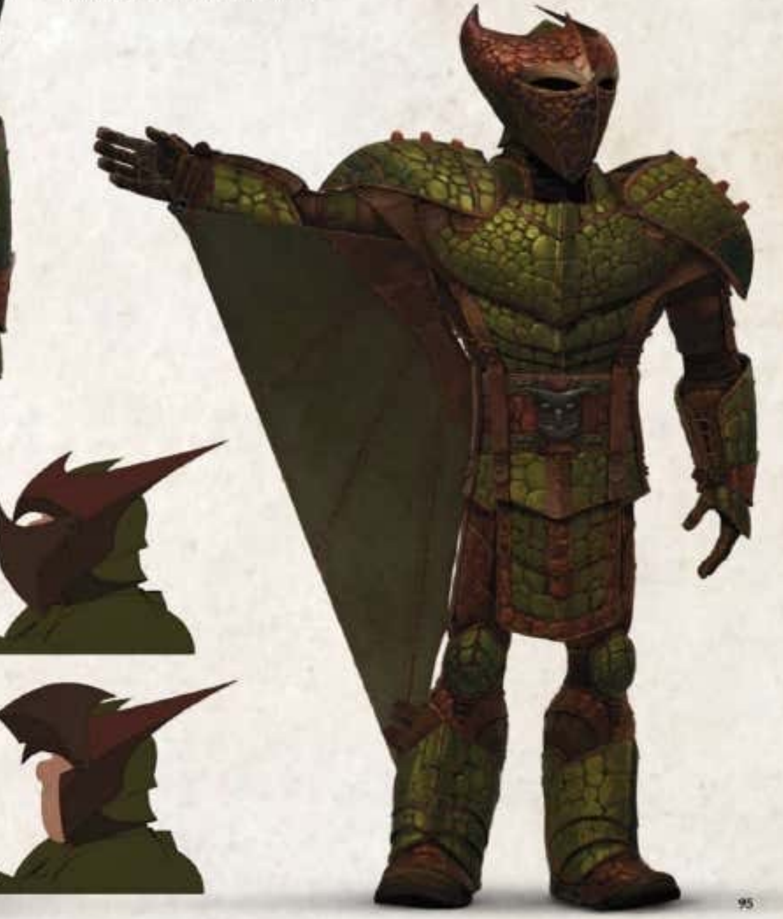
ABOVE LEFT: Eret Armor Concept · *Pierre-Olivier Vincent*
ABOVE RIGHT: Eret Armor Concepts · *Iuri Lioi*
BELOW: Eret Armor Sketches · *Iuri Lioi*







ABOVE: Eret Armor Concepts - *Iuri Lioi*
LEFT AND BELOW: Eret Final Armor - *Iuri Lioi*
OVERLEAF: Grimmel's Ship Concept - *Iuri Lioi*

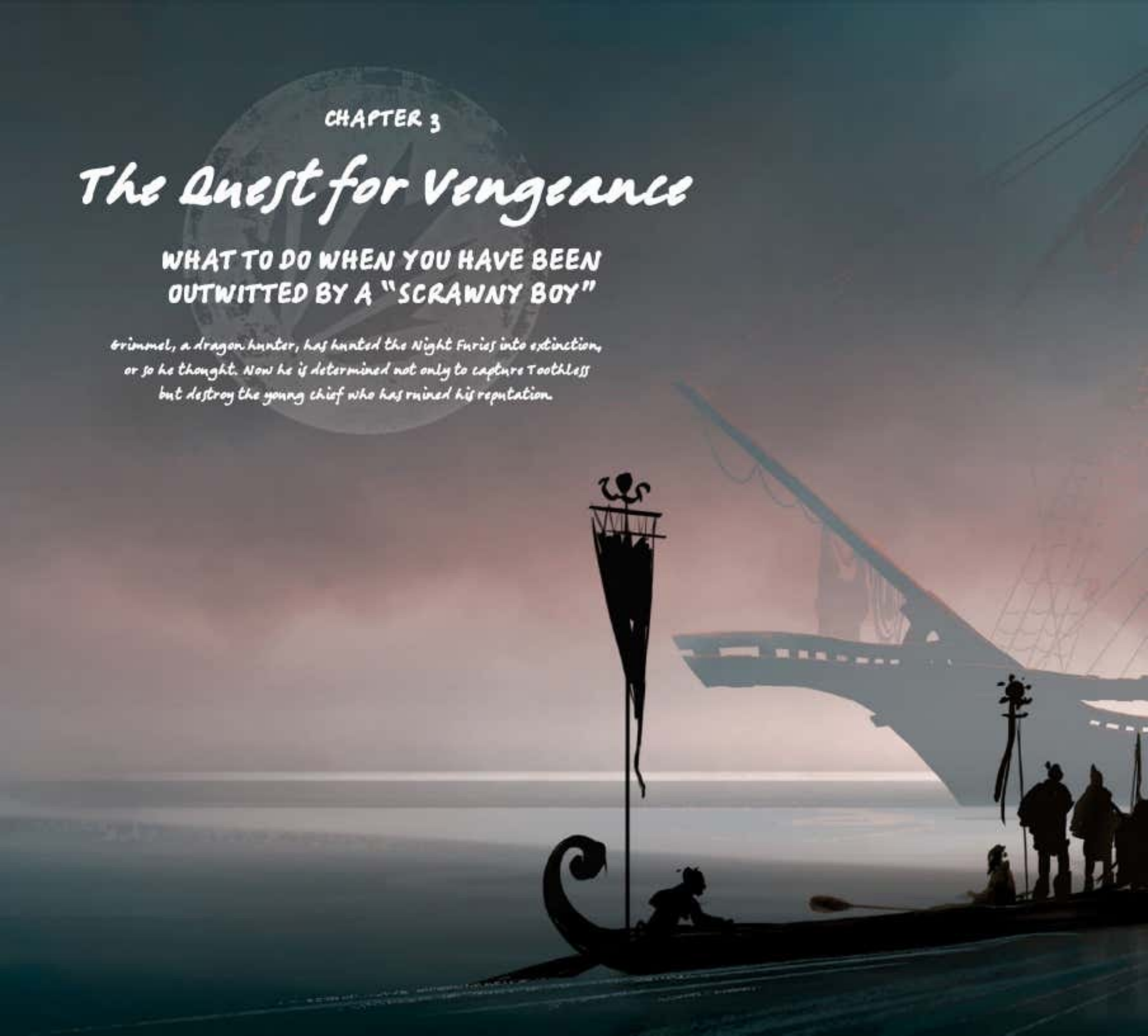


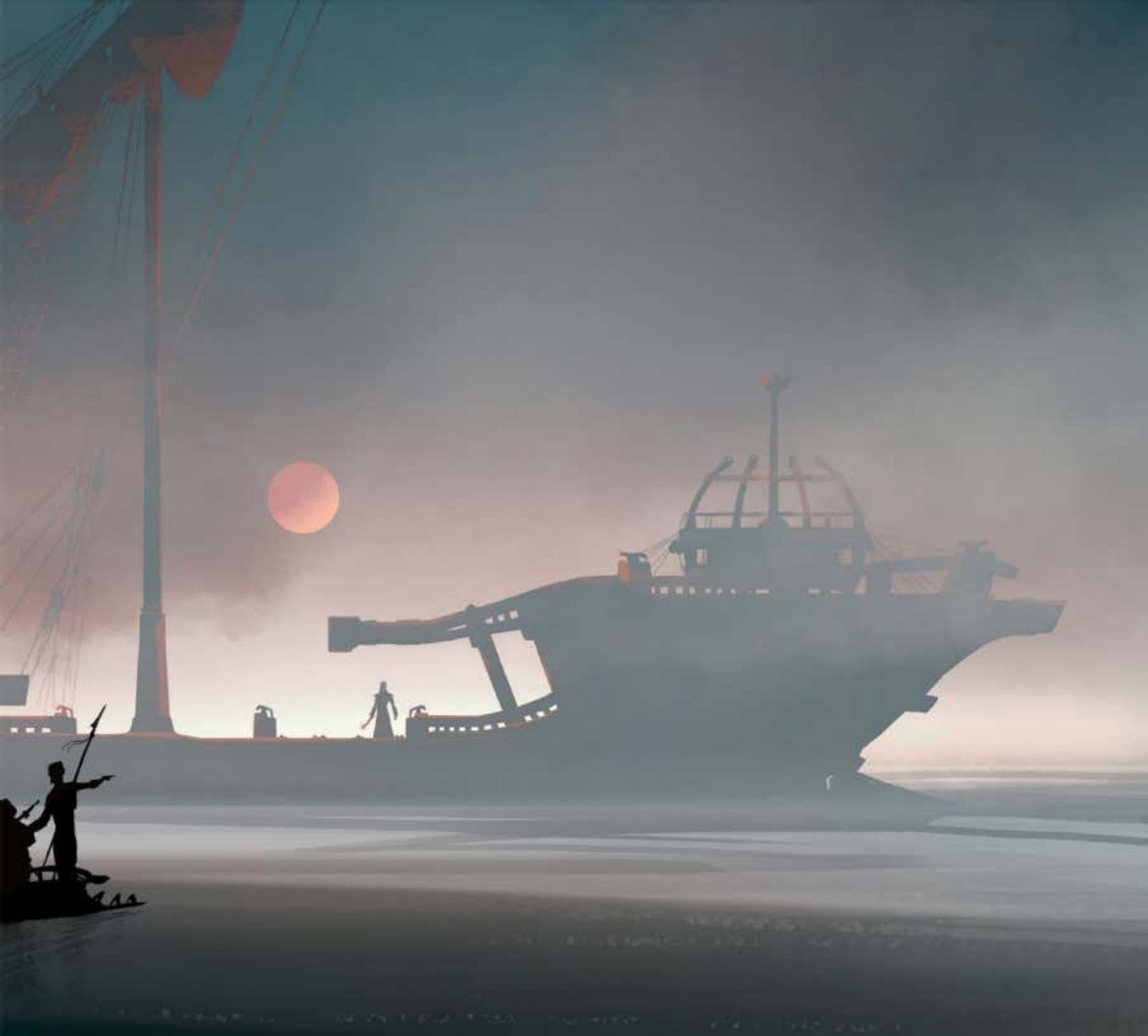
CHAPTER 3

The Quest for Vengeance

WHAT TO DO WHEN YOU HAVE BEEN OUTWITTED BY A "SCRAWNY BOY"

Grimmel, a dragon hunter, has hunted the Night Furies into extinction, or so he thought. Now he is determined not only to capture Toothless but destroy the young chief who has ruined his reputation.





Grimmel

I wanted to make sure that with the new villain in this movie, we had somebody personally connected to Hiccup. Hopefully, this villain would also answer a question from the first movie, which is: Why is Toothless the last of his kind?

We discover it's because of Grimmel, the prize dragon hunter who annihilated all the Night Furies, except for Toothless, who was shot out of the sky one fateful night by Hiccup. If not, he probably would've been killed along with the rest of his species. For Grimmel, it is a badge of honor to exterminate the species of dragon that human beings most feared. The fact that some boy on some island managed to save a Night Fury, and defeat one of the world's biggest brutes in the process, is a personal affront to Grimmel.

—Dean DeBlois, Writer, Director, Executive Producer

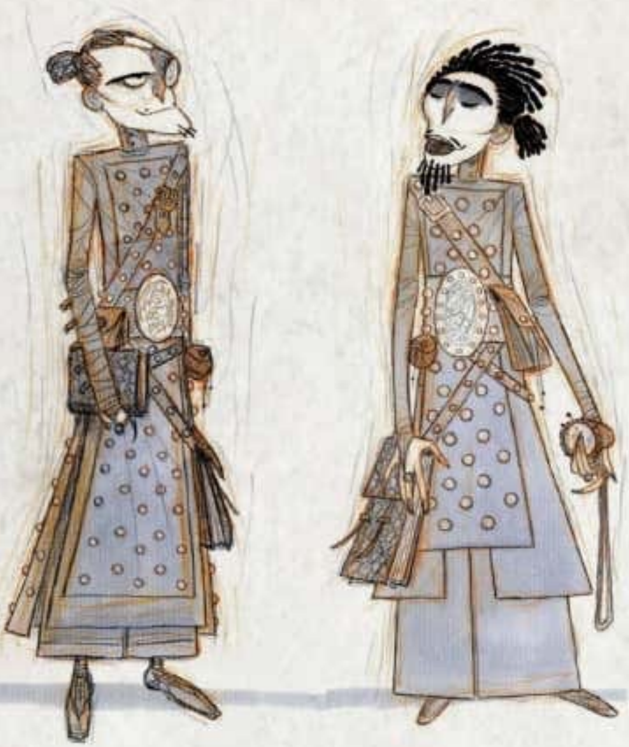
BELOW LEFT: Grimmel Concepts · *Nico Marlet · pencil & marker*
BELOW RIGHT: Grimmel Concept · *Joe Moshier*

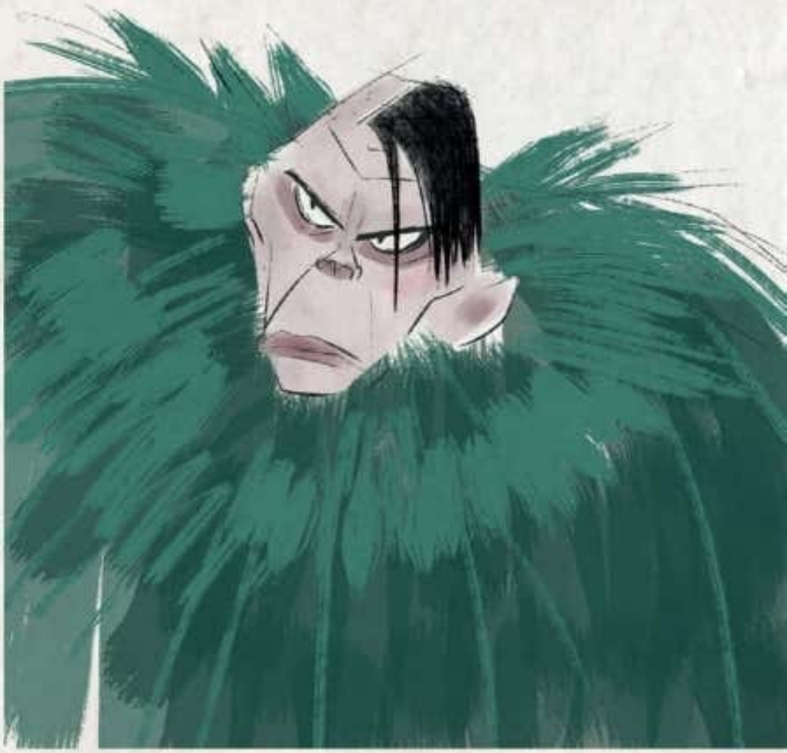
The previous villain, Drago, was set on having a dragon army to rule the world. In this movie we tried to figure out what could be bigger than that, and we went the other direction. While Drago was a megalomaniacal villain who was threatening the world, he wasn't necessarily in direct opposition to Hiccup. So we decided that the villain in the third movie would be directly in opposition to our hero.

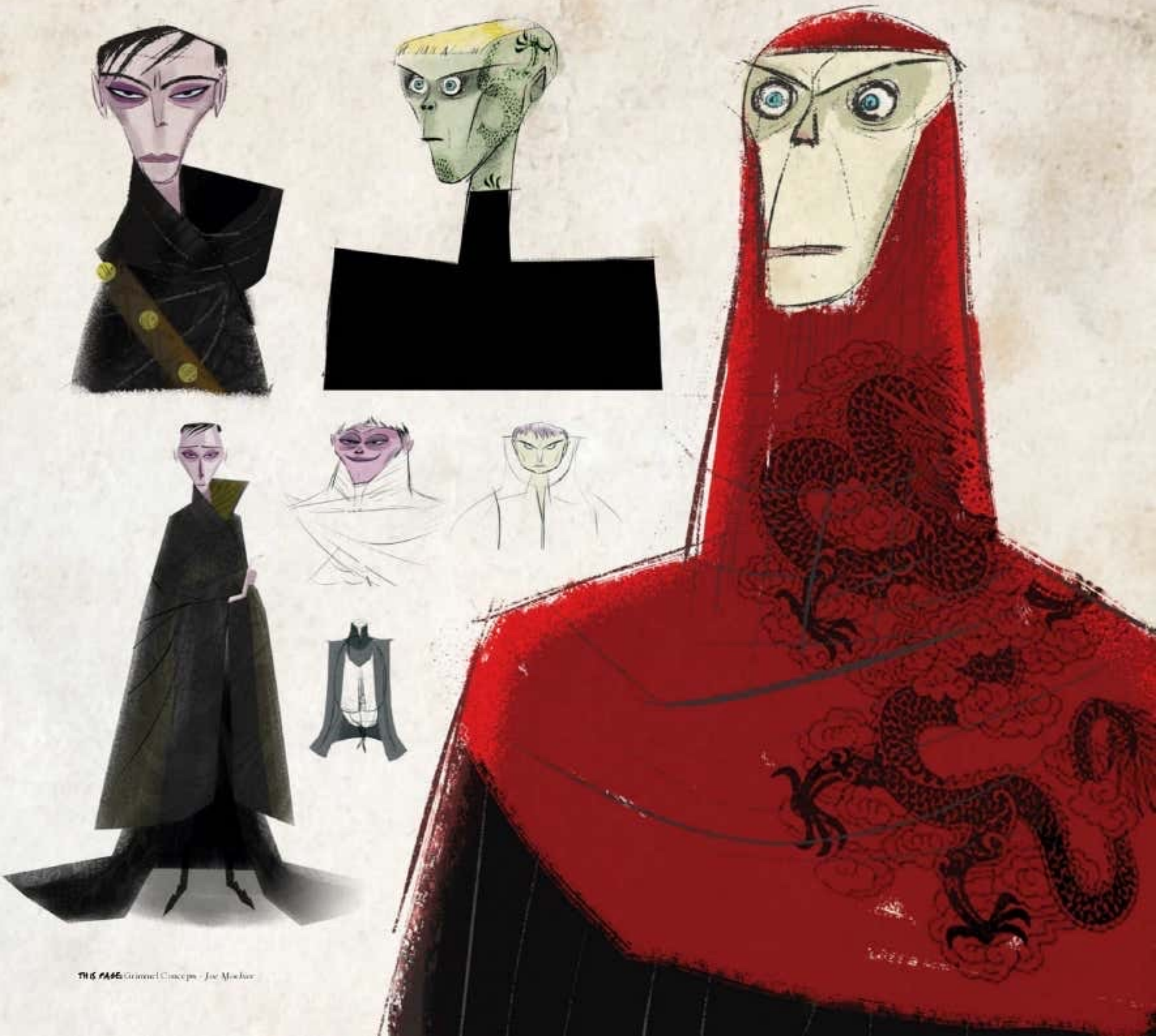
What Grimmel hates the most is the Night Fury, the very thing our hero loves the most. Grimmel hates them for reasons that have to do with their capabilities; he has made a sport of hunting them and ridding the world of Night Furies.

Grimmel is Hiccup's worst nightmare. Everything he stands for is the exact opposite of Hiccup. Grimmel will deliver the dragons to anyone who wants to build an army, so long as he can have his sport. So while the stakes are massive on a global level, they're very personal to our hero. As a villain, Grimmel doesn't have to be overly big or aggressive because his plan is just so bad and personal.

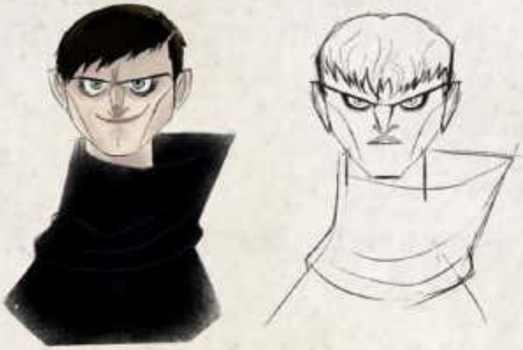
—Chris deFaria, President, DreamWorks Feature Animation







THIS PAGE: Grimmel Concepts - Joe Moshier



We want to make a villain who's multidimensional and not just cruel. We also want to understand their motives, even if we don't agree with them. Unless you understand a character, especially a villain, you won't be that involved. Conversely, if you grasp who they are, they will be more believable and real.

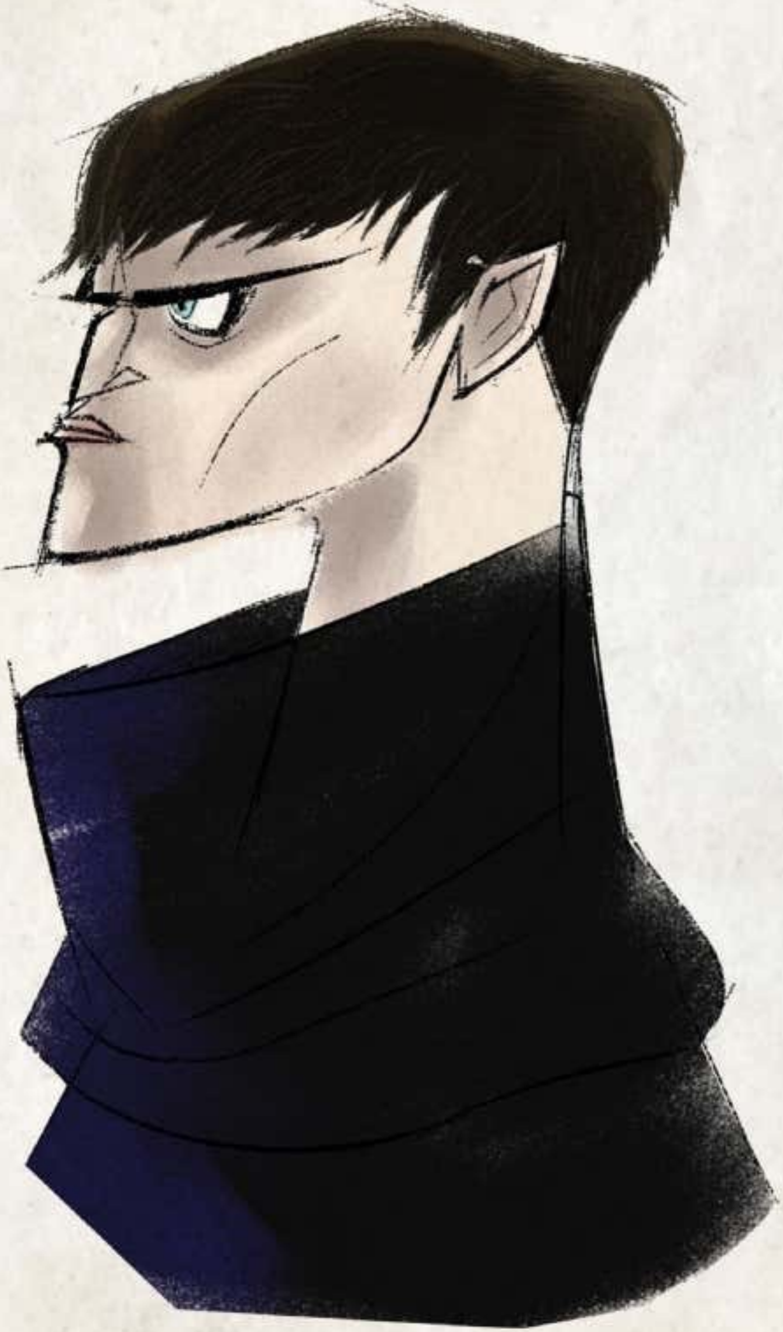
To better understand who Grimmel is, I imagined him growing up in a time when dragons were a threat to humans, and killing them was a noble cause. He became a really good hunter and grew to love it. Perhaps he did so much killing that it desensitized him. We don't see Grimmel's backstory, but imagining these scenes helps inform the character in some subtle manner, makes him more believable, and inspires some of his acting choices.

—*Rani Naamani, Animation Supervisor*

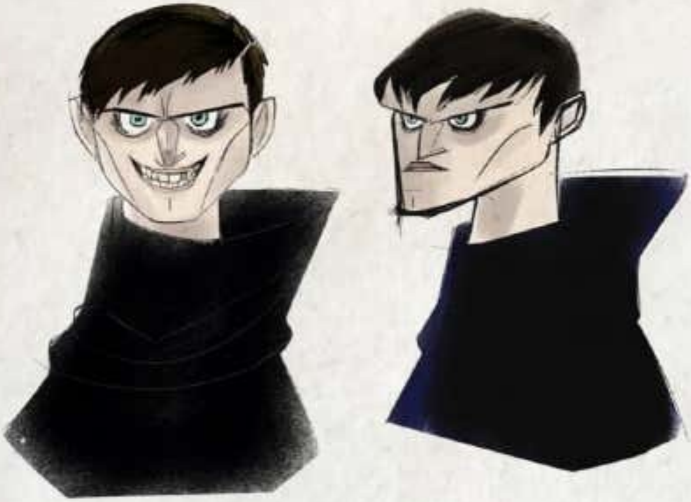
Grimmel is a thinker and a planner. He will separate his prey from the herd and corner it. He thinks five steps down the road, so he's a more conniving villain than Drago. He loves the hunt. He wouldn't go after giraffes or elephants; he'd stake out the snow leopard, the hardest animal to find.

We wanted to avoid the classic, snobbish Shakespearean villain who signals his plans in a straightforward way and go for a villain with a bit more richness than in our previous movies. One of our ideas was to create a villain who enjoys misleading his counterparts. We decided to play with surprise and ambiguity and referenced segments from *The Daily Show* where the interviewer throws out a question or statement and then enjoys the awkward silence and watching the person stumble for an answer. There's a bit of that thought behind Grimmel. He'll ask a question when, in truth, he doesn't care about the answer. He just wants the other characters to fall into his trap.

—*Simon Otto, Head of Character Animation*



THIS PAGE: *Grimmel Concepts • Joe Moshier*



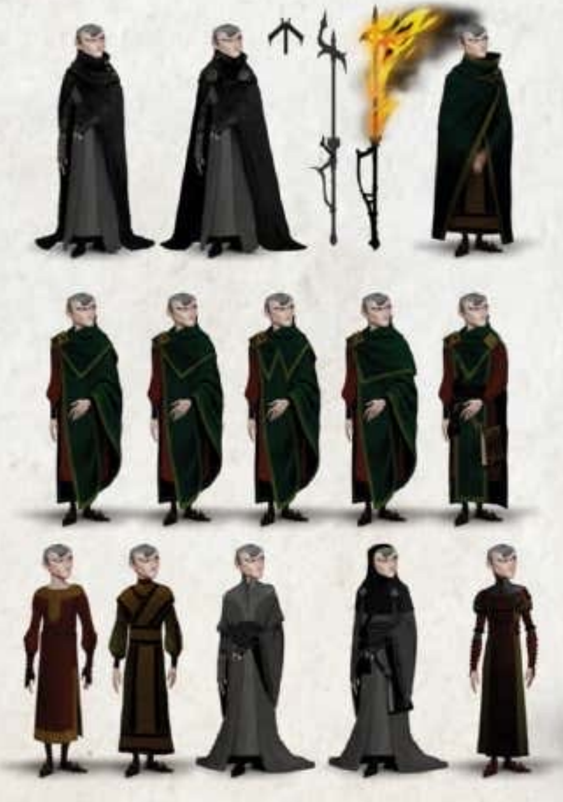
LEFT: Grimmel Concepts · *Joe Moshier*
ABOVE: Grimmel Art Model · *Leo Sanchez*
RIGHT: Grimmel Cloth and Props Exploration · *Iuri Lioi*, Art Model · *Leo Sanchez*
BELOW: Grimmel Costume Concepts · *Iuri Lioi*, Art Model · *Leo Sanchez*

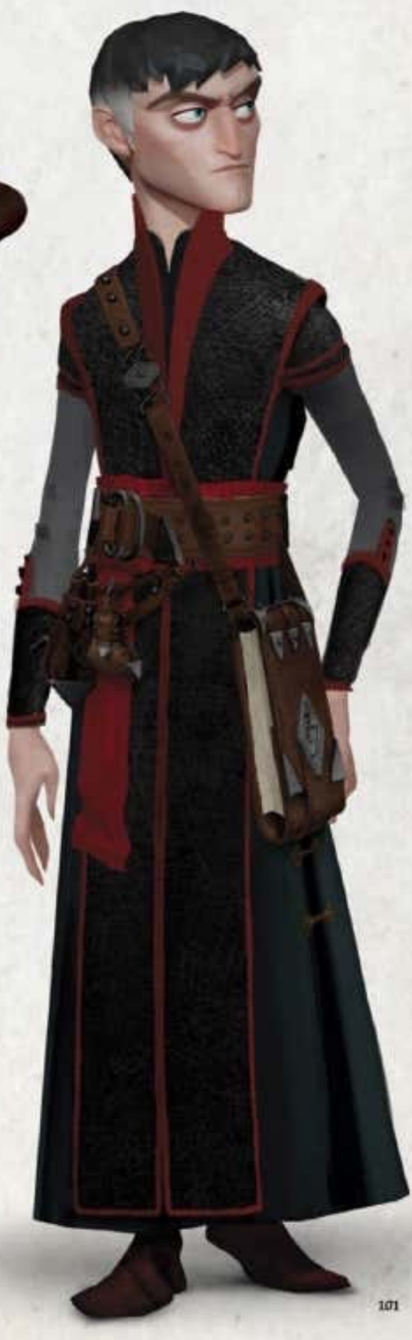
Grimmel takes it upon himself to punish Hiccup even more than Toothless. Toothless is just a Night Fury. He'll get to him—he's a professional who knows how to do it. But the fun in crafting Grimmel was making it seem like it's a pleasure for him, that maybe he's bored in his retirement, and the pursuit of Hiccup and Toothless can rekindle his lost interest in life. He's like a cat toying with a mouse. He's going to draw it out and play with it until the bitter end. He wants Hiccup to fail on every level and be unable to protect Toothless or his own people. The complexity gave the character breadth, and we could plot him through the story—make him kind of charming, funny, calculating, and playful.

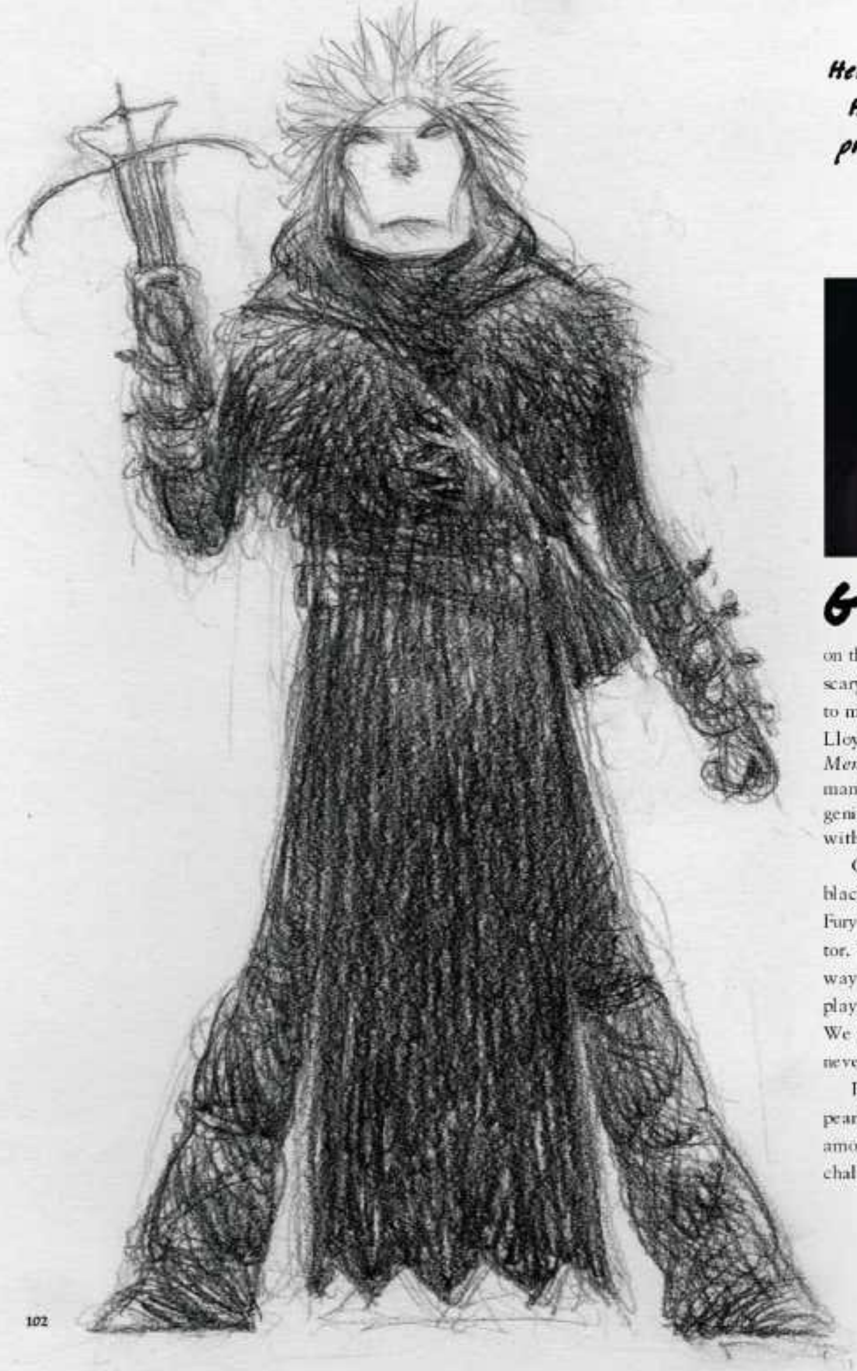
—Dean DeBlois, Writer, Director, Executive Producer

Grimmel is almost like a Bond villain in that he's a bad guy but with a comedic flair. This gives Dean DeBlois an opportunity to lighten up what might have become a completely dark and menacing character.

—Gil Zimmerman, Head of Layout

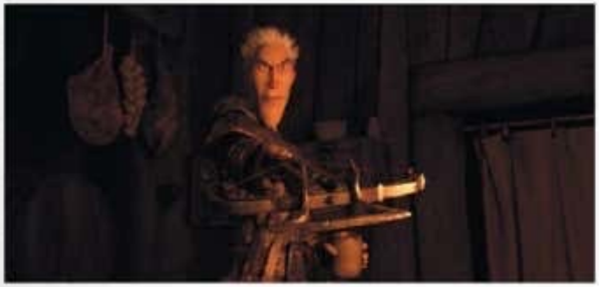






Here's what you need to understand about Grimmel.
He lives for the hunt. To get inside the mind of his
prey, to control every choice. It's all a game to him.

—FROM THE SCREENPLAY BY DEAN DEBLOIS



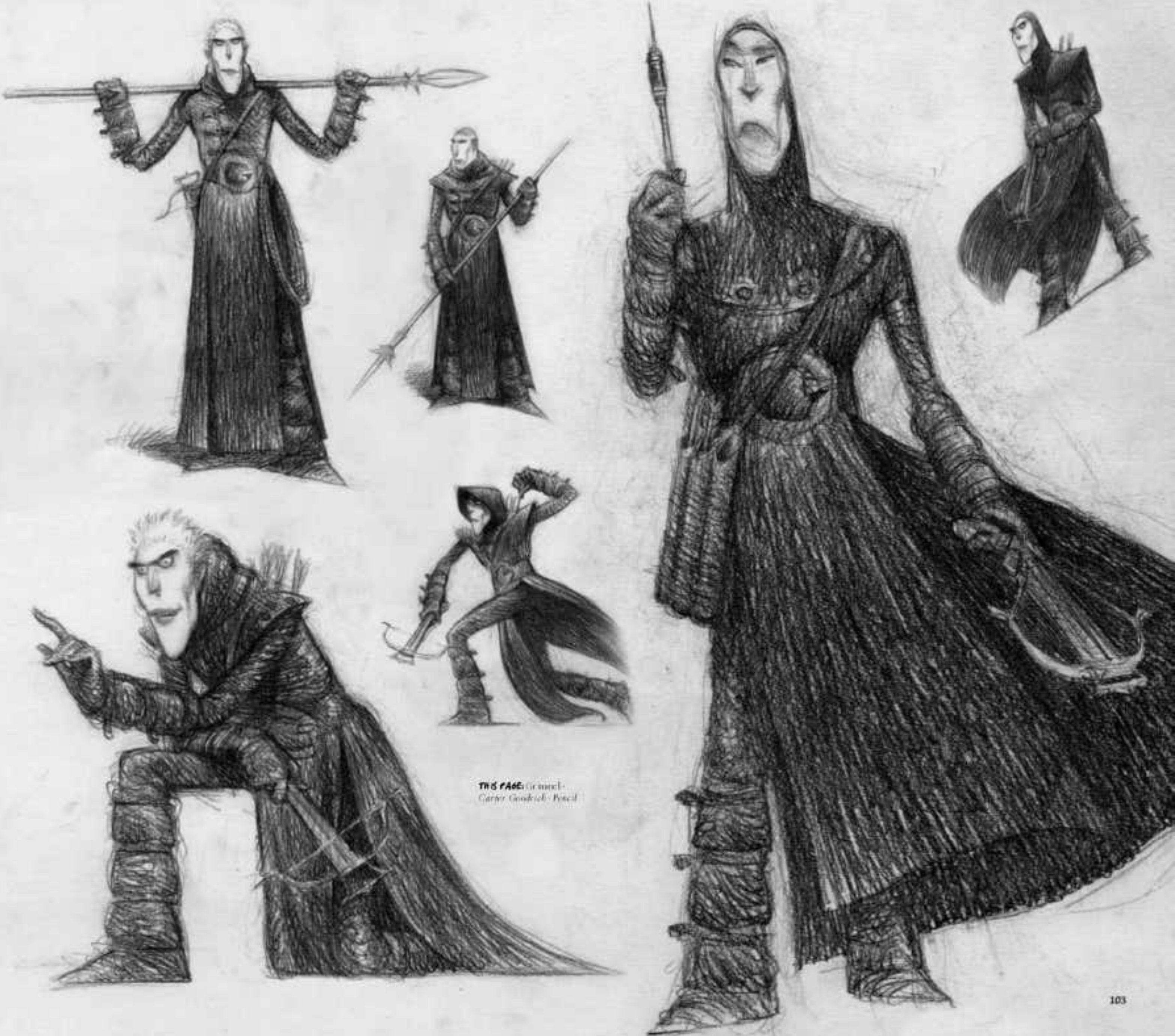
Grimmel's face is elongated and can look very elegant. There's wisdom in his eyes expressing years of experience. We also focused on the element of surprise so Grimmel could go from a comedic to a scary beat within a line. He can switch from looking refined, to mean, to maniacal. We referenced several movie characters: Christopher Lloyd in *Back to the Future*, Javier Bardem in *No Country for Old Men*, Christoph Waltz in *Inglourious Basterds*, the Joker, and of course many of F. Murray Abraham's roles. Grimmel can seem like a congenial guy but when threatening or torturing someone, he's doing it with a sick pleasure.

Grimmel's outfit is the Viking version of a ninja, basically all dark-black leather. We were playing with the idea that it's made of Night Fury skin. He can maneuver in the dark, like a quiet, stalking predator. With long arms and long hands, he moves in a smooth, slinky way and always carries a grappling hook. We wanted an element of playfulness to the way he moves, along with an element of surprise. We move him from one thing to another in just a few beats, so you never know what's coming or what to expect from him.

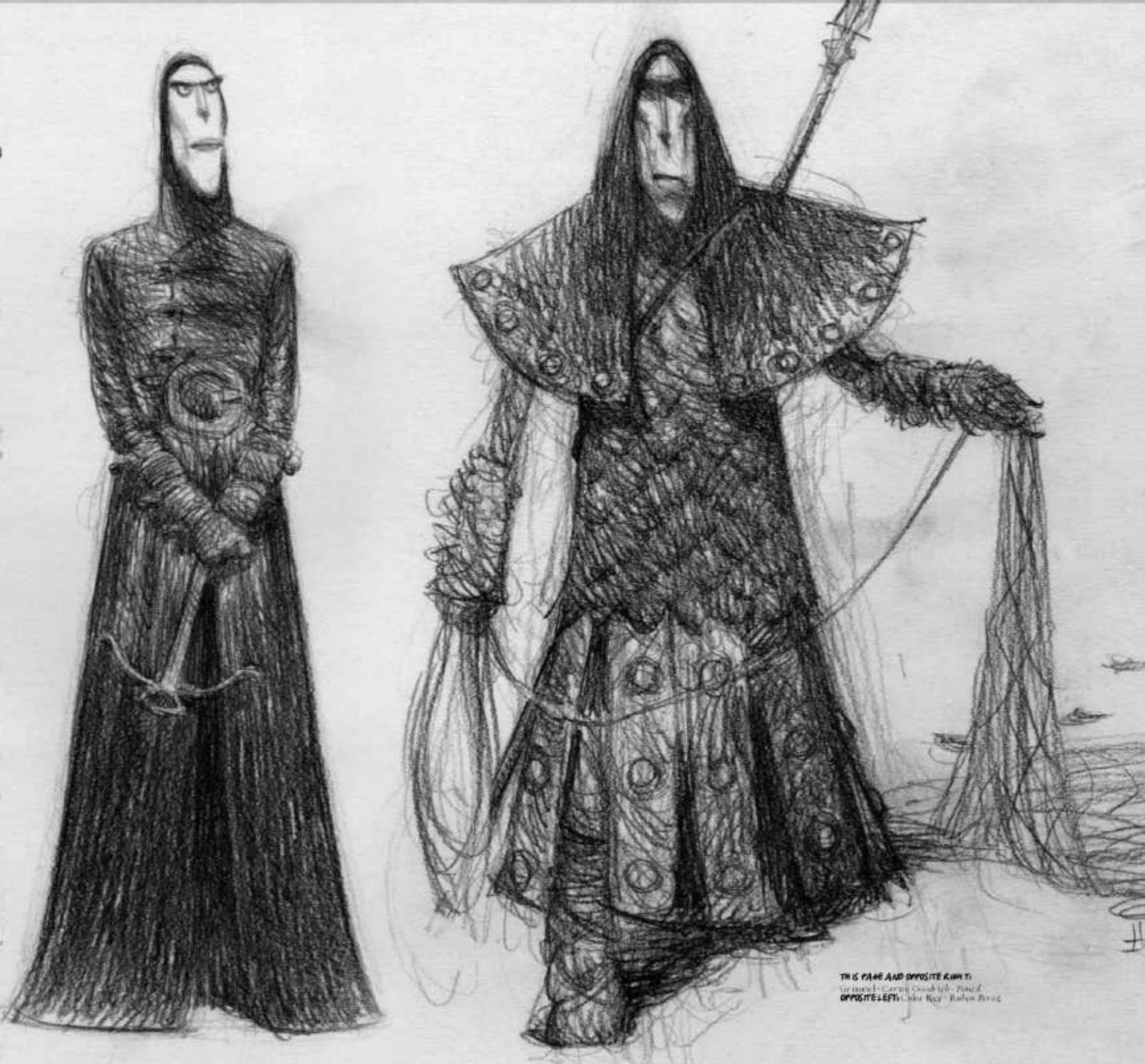
Part of Grimmel's backstory is that he was responsible for the disappearance of all the Night Furies. In the dragon world, the Furies are among the toughest dragons to find or to hunt. That's what makes the challenge for Grimmel so exciting.

—*Simon Otto, Head of Character Animation*

LEFT: Grimmel Concept · Carter Goodrich · Pencil
ABOVE: Final Frame



THIS PAGE: Grimmel · Carter Goodrich · Pencil



THIS PAGE AND OPPOSITE RIGHT: Grimmel • Carter Goodrich • Pencil
OPPOSITE LEFT: Color Key • Ruben Perez

We started with some vague notions of what we wanted Grimmel to be—slight of build and maybe a little bit older, though we also experimented with younger versions of him. Our idea was that this villain should be kind of sinewy, lean, and stealthy. Joe Moshier did exploratory sketches, and then Carter Goodrich came back with the drawings that we turned into Grimmel.

When we discovered F. Murray Abraham as the voice of Grimmel, he completely took us to a whole new level. His voice performance is full of subtleties and little playful surprises.

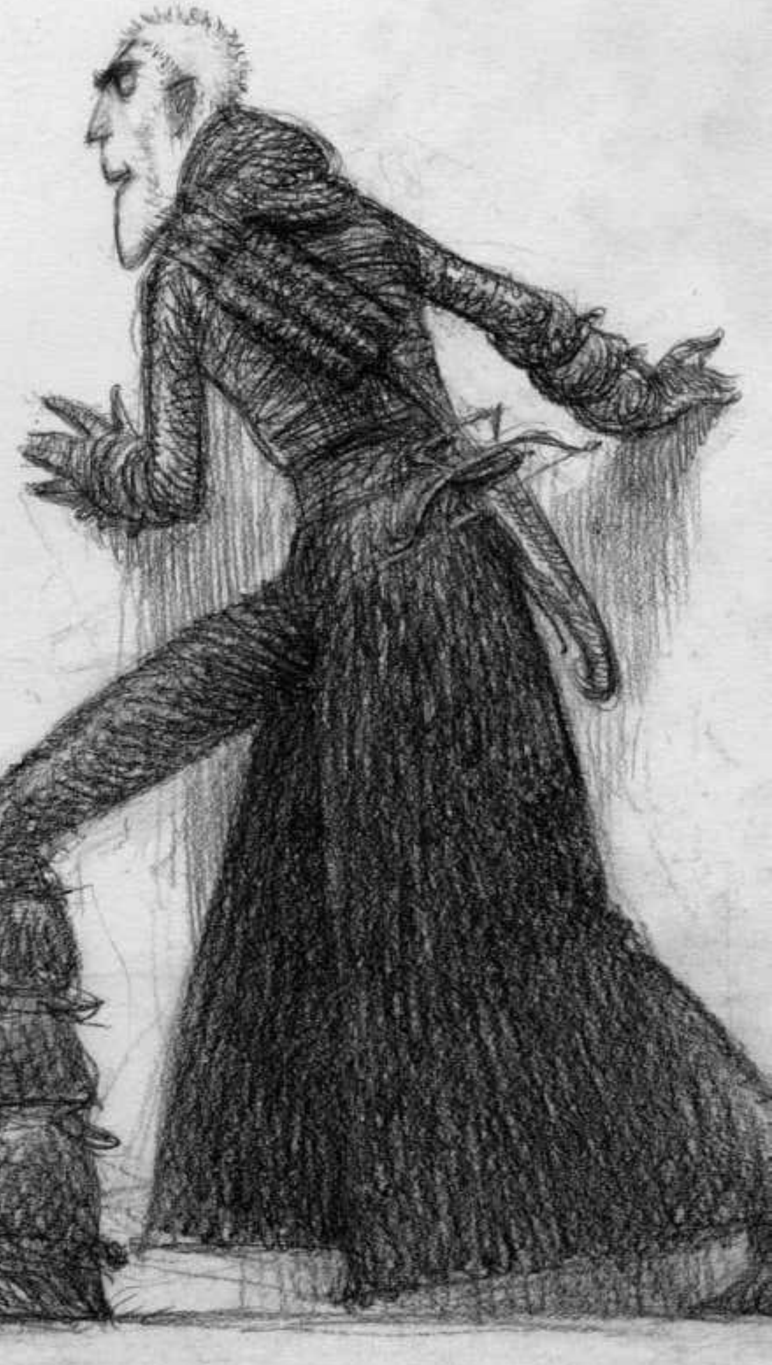
We dressed the character in leather, cut close, with an open sort of skirt at the bottom. He wears a hood so he can disappear into the shadows, and he always carries a crossbow fastened to his back that fires darts containing venom extracted from his Deathgrippers.

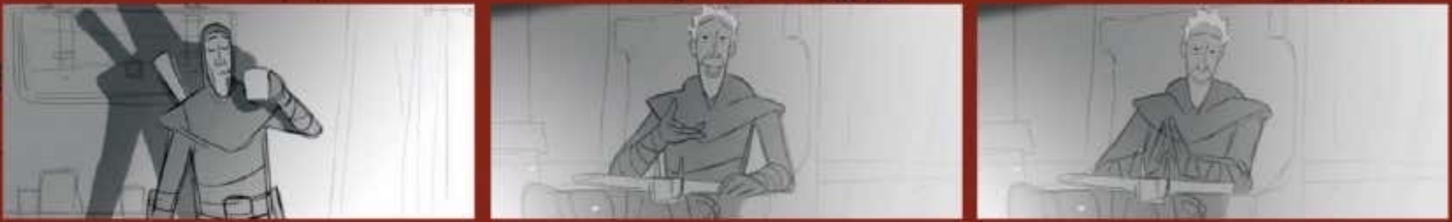
—Dean DeBlois, Writer, Director, Executive Producer

Though Hiccup has the best of intentions in creating a dragon utopia, Grimmel brings up some interesting contradictions to this effort. Is it really normal for Hiccup to keep all the dragons to himself? Is he trying to change their true nature? Shouldn't they live in the wild? I think these questions resonate with everyone who has a pet. Though you might love dogs, some of them need space to run. Is it always fair to keep them in a small apartment? Is it for the pleasure of the dog, or is it really for your own pleasure? Though it's wonderful to have a relationship with these amazing creatures, maybe trying to change their nature is not doing them a service. Hiccup is a very thoughtful, gentle soul who wants to do good. But like the expression goes, the road to hell is sometimes paved with good intentions. I think this is the perfect illustration of that.

Grimmel is cold. His face is very long and so pale that he is somewhat ghost-like. He's got fierce, ice-blue eyes. Though his look is in total contrast to Hiccup's, we tried to create some similarities. Their designs have a similar shape language.

—Pierre-Olivier Vincent, Production Designer



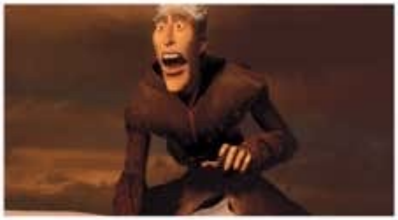


ABOVE: Storyboards · Chris Bidlow
BELOW: Grimmel Expressions
Concept Model · Charles C. Ellison
BOTTOM: Storyboard · Michael Surrey

OPPOSITE LEFT: Grimmel Model · Charles C. Ellison
OPPOSITE TOP MIDDLE AND RIGHT: Grimmel
Surfacing Design · Jeri Loo
Model · Charles C. Ellison
OPPOSITE MIDDLE: Color Key · Robert Perez

Drago was a very dark character but Grimmel feels lighter and more amusing, though no less sinister. He has a great deal of depth and can be charming and witty.
—*John Carr, Editor*

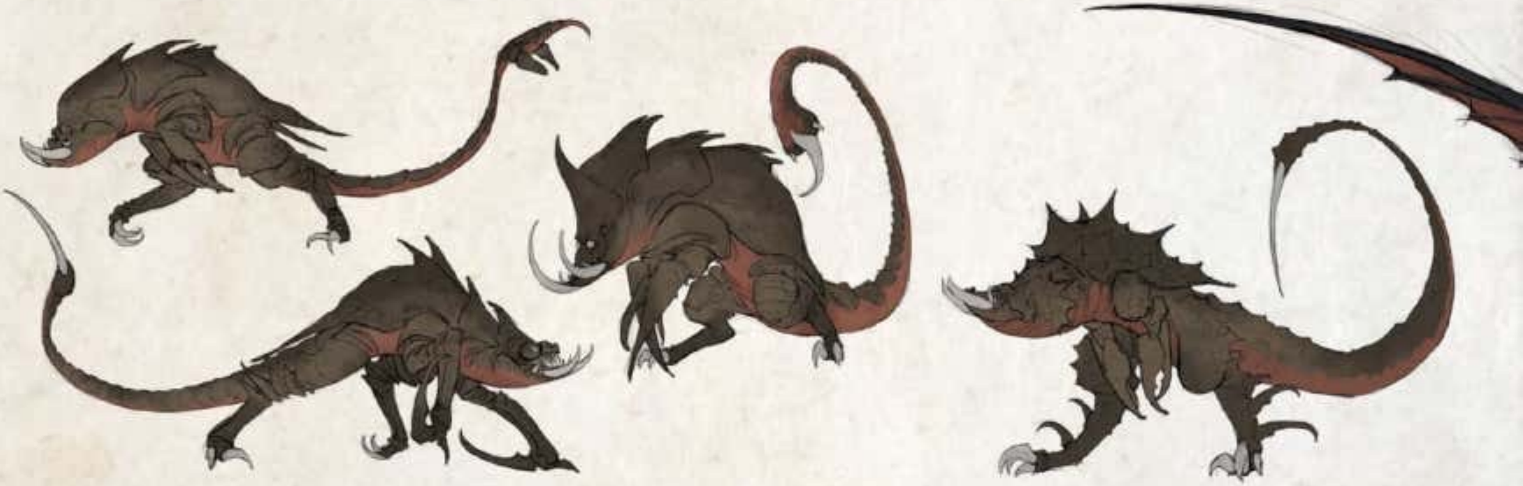
There's a line in the script where Grimmel says, "Those people in Berk, their king is just a boy who believes that people and dragons can live together, and that makes me sick." From that line we dialed backward to create a character that has achieved so much villainy in his life that by now he's only in it for the sport.
—*Chris deFaria,*
President,
DreamWorks
Feature Animation

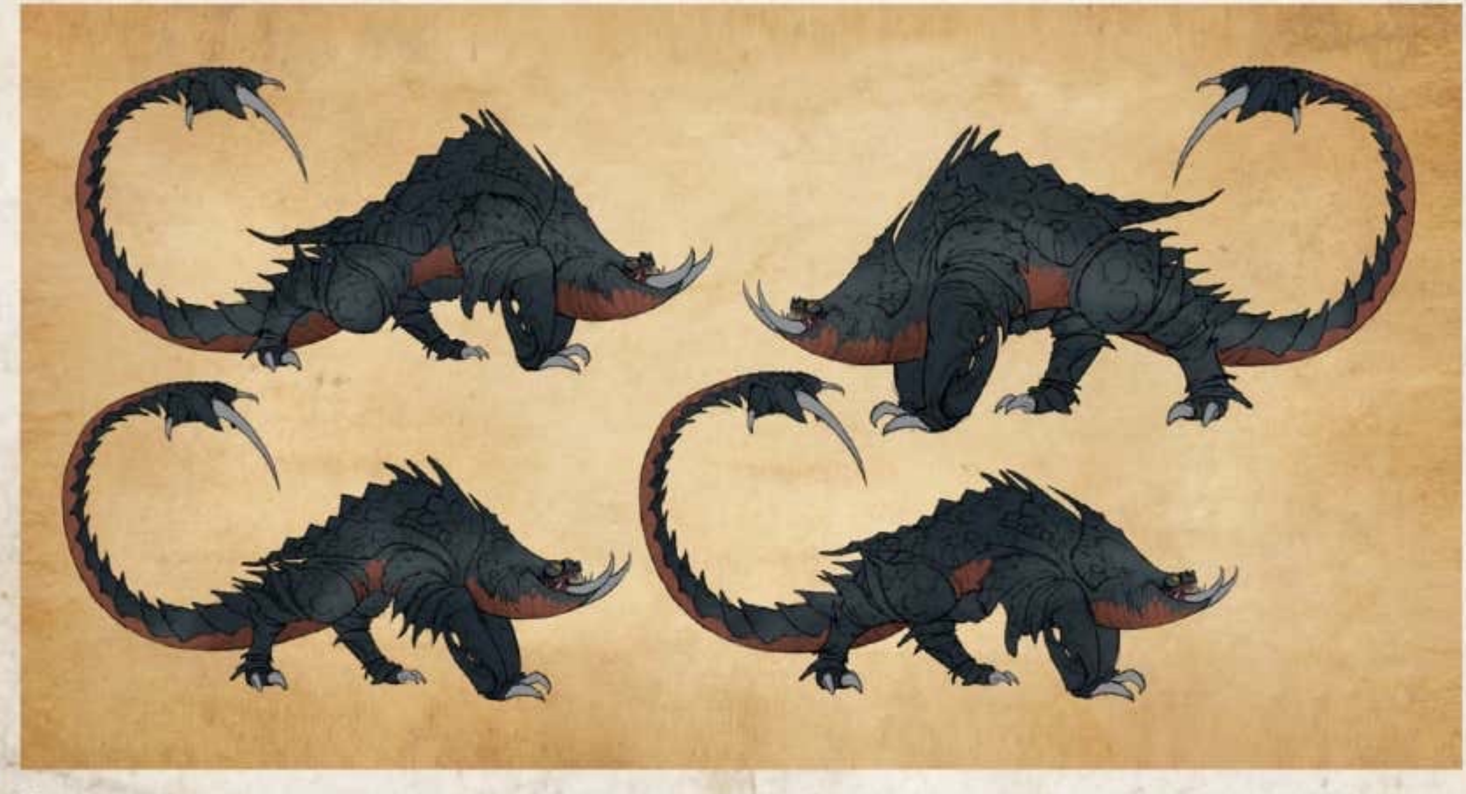


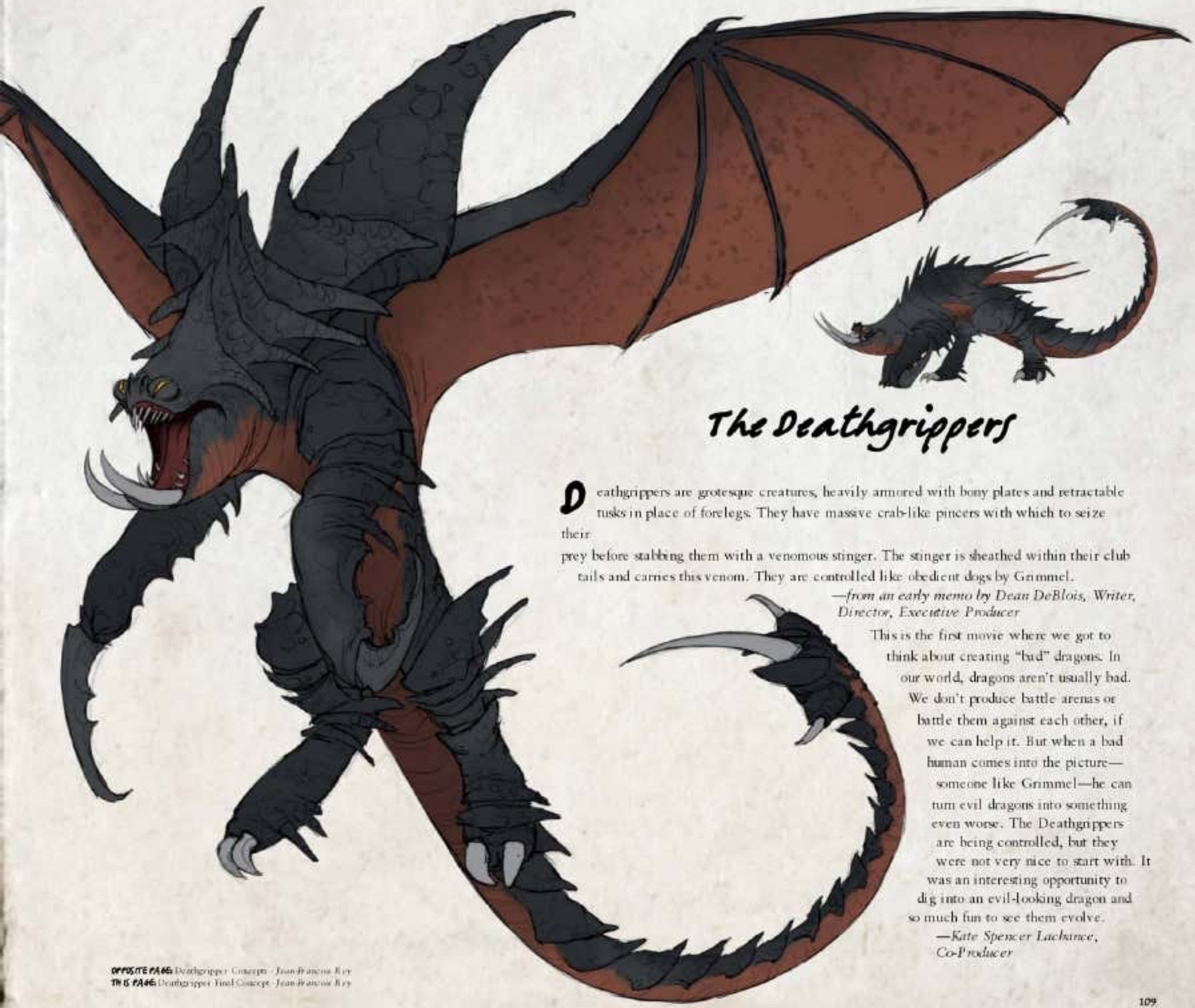
To build personality in our animation, we start with a basic framework and then get more and more specific to find the individual's essence. With Grimmel, we tried to do something different from what was already established with Drago from the second movie; he was a big strong warlord, and that defined his character. Grimmel is all about intellect. He's quiet, calculating, patient, and always ten steps ahead of the game. The character went through several different iterations before landing on his final look. From the design you can see he's not someone who uses brute force. Dean wanted us to find ways to make him threatening but still entertaining.

I started looking at different actors for inspiration, and when I landed on F. Murray Abraham, I was intrigued. He's a great actor who's very versatile. In *Amadeus*, for example, the way he plays Salieri as a young man is very different than how he portrays him when he's much older; yet both are truthful performances that bring a lot of entertainment. In his dialogue and gestures, his timing is always unexpected; this was important because Dean wanted a villain who was unpredictable.

—*Rani Naamani*,
Animation Supervisor







The Deathgrippers

Deathgrippers are grotesque creatures, heavily armored with bony plates and retractable tusks in place of forelegs. They have massive crab-like pincers with which to seize their prey before stabbing them with a venomous stinger. The stinger is sheathed within their club tails and carries this venom. They are controlled like obedient dogs by Grimmel.

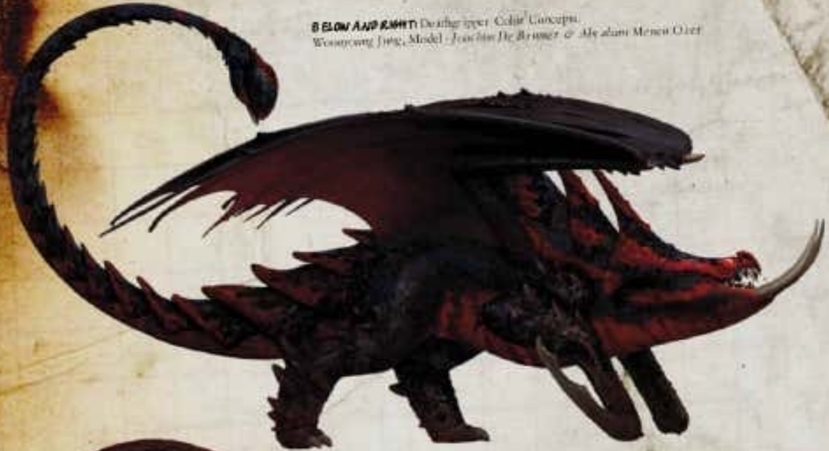
—*from an early memo by Dean DeBlois, Writer, Director, Executive Producer*

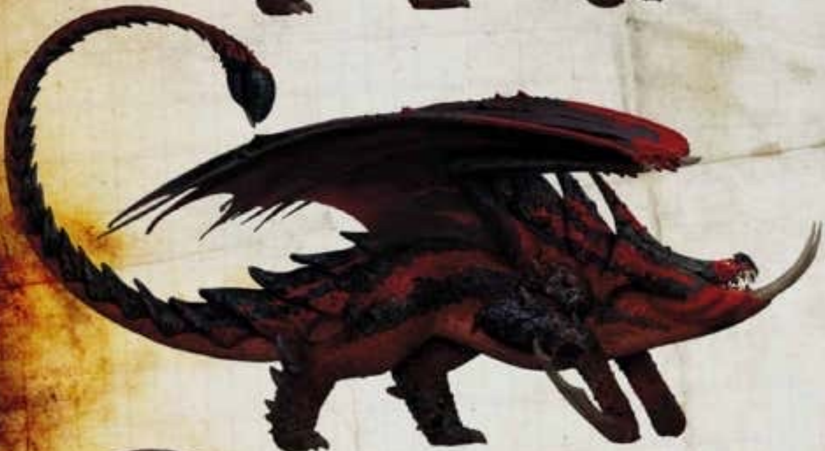
This is the first movie where we got to think about creating "bad" dragons. In our world, dragons aren't usually bad. We don't produce battle arenas or battle them against each other, if we can help it. But when a bad human comes into the picture—someone like Grimmel—he can turn evil dragons into something even worse. The Deathgrippers are being controlled, but they were not very nice to start with. It was an interesting opportunity to dig into an evil-looking dragon and so much fun to see them evolve.

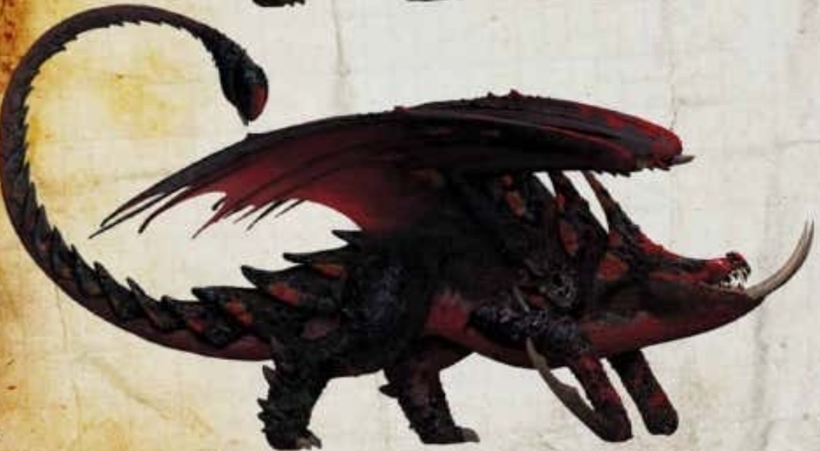
—*Kate Spencer Lachance, Co-Producer*

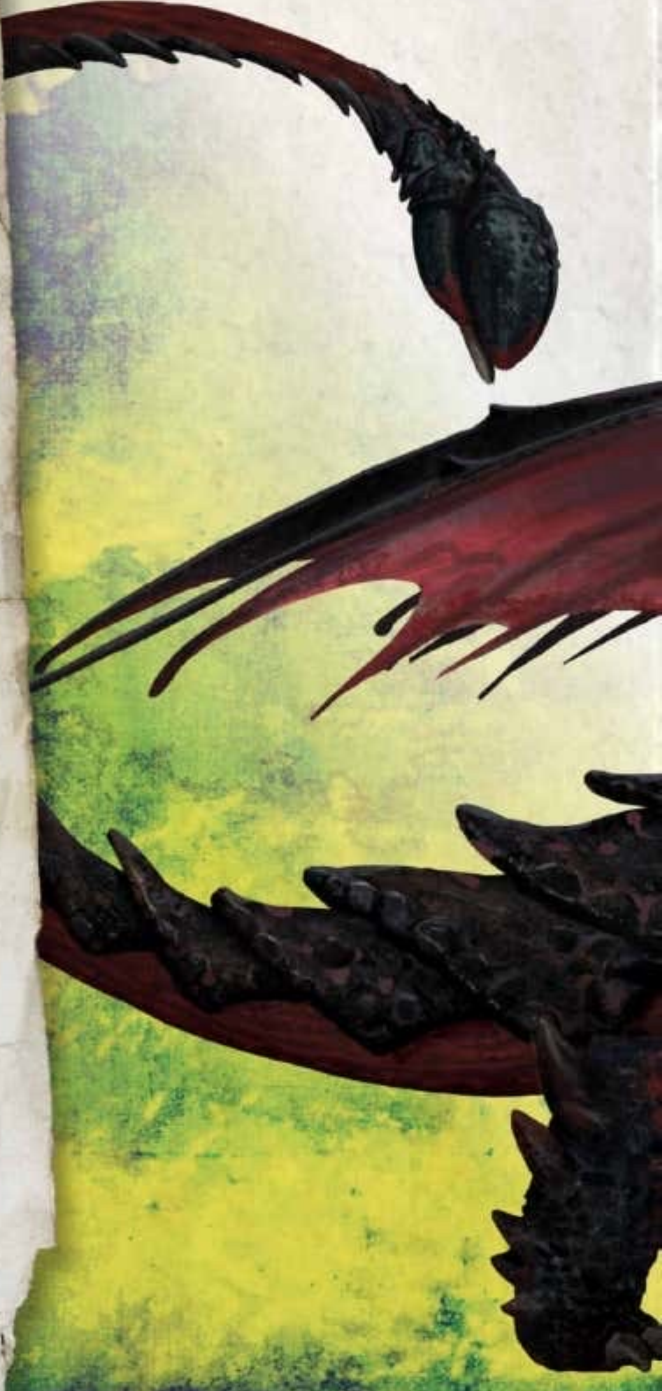
OPPOSITE PAGE: Deathgripper Concept - *Jean-Francois Rey*
THIS PAGE: Deathgripper Final Concept - *Jean-Francois Rey*

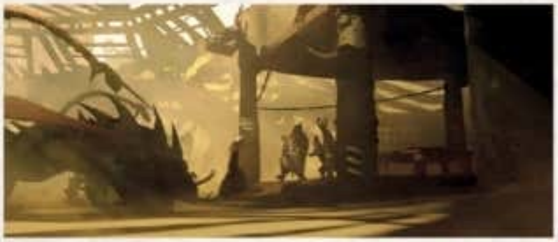
BELOW AND RIGHT: Deathgripper Color Concepts.
Woonyoung Jung, Model - *Joachim De Brunner & Abraham Meneu Oset*

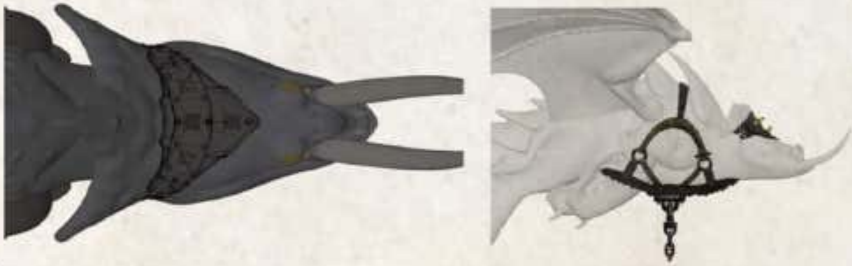


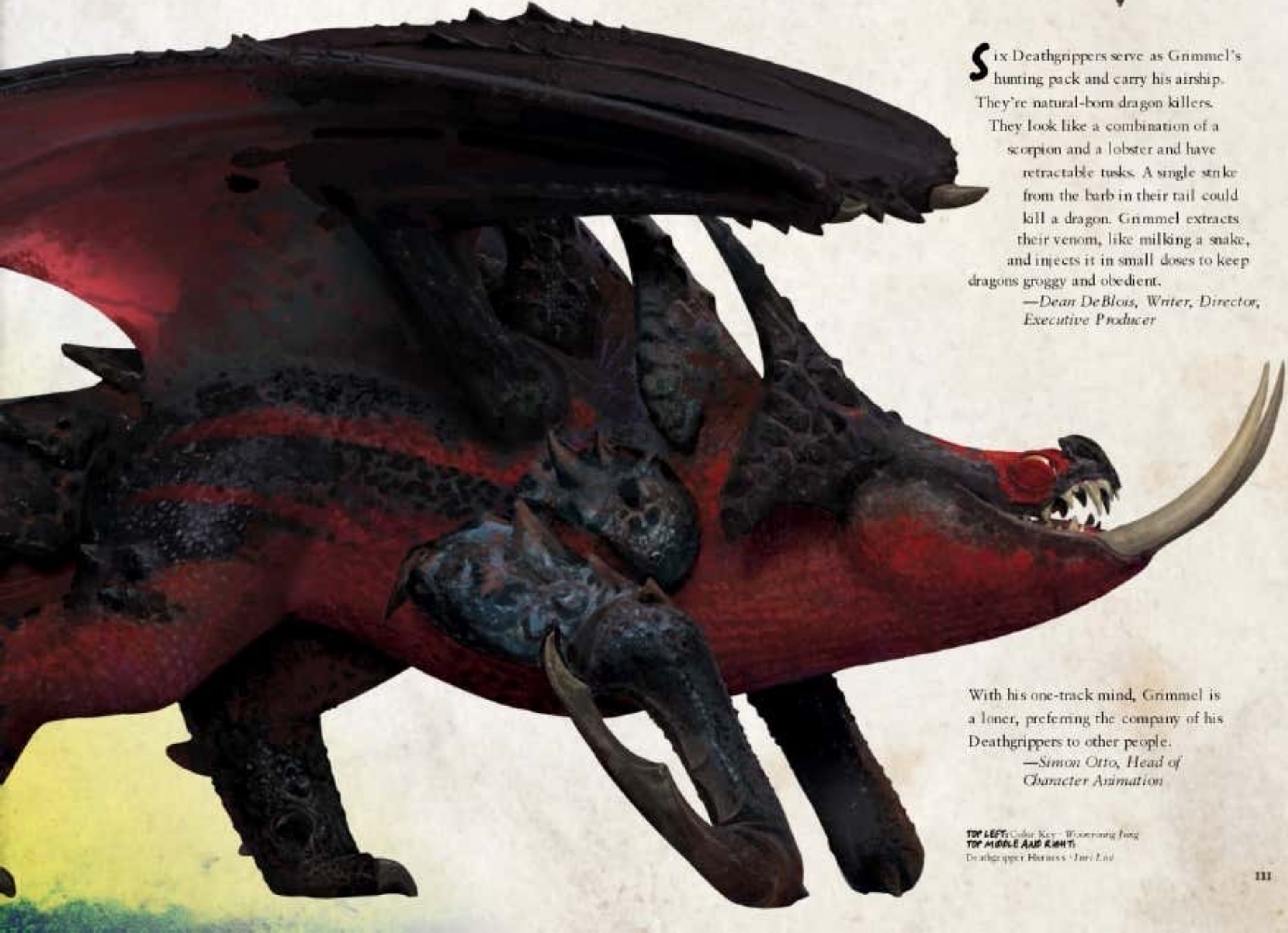








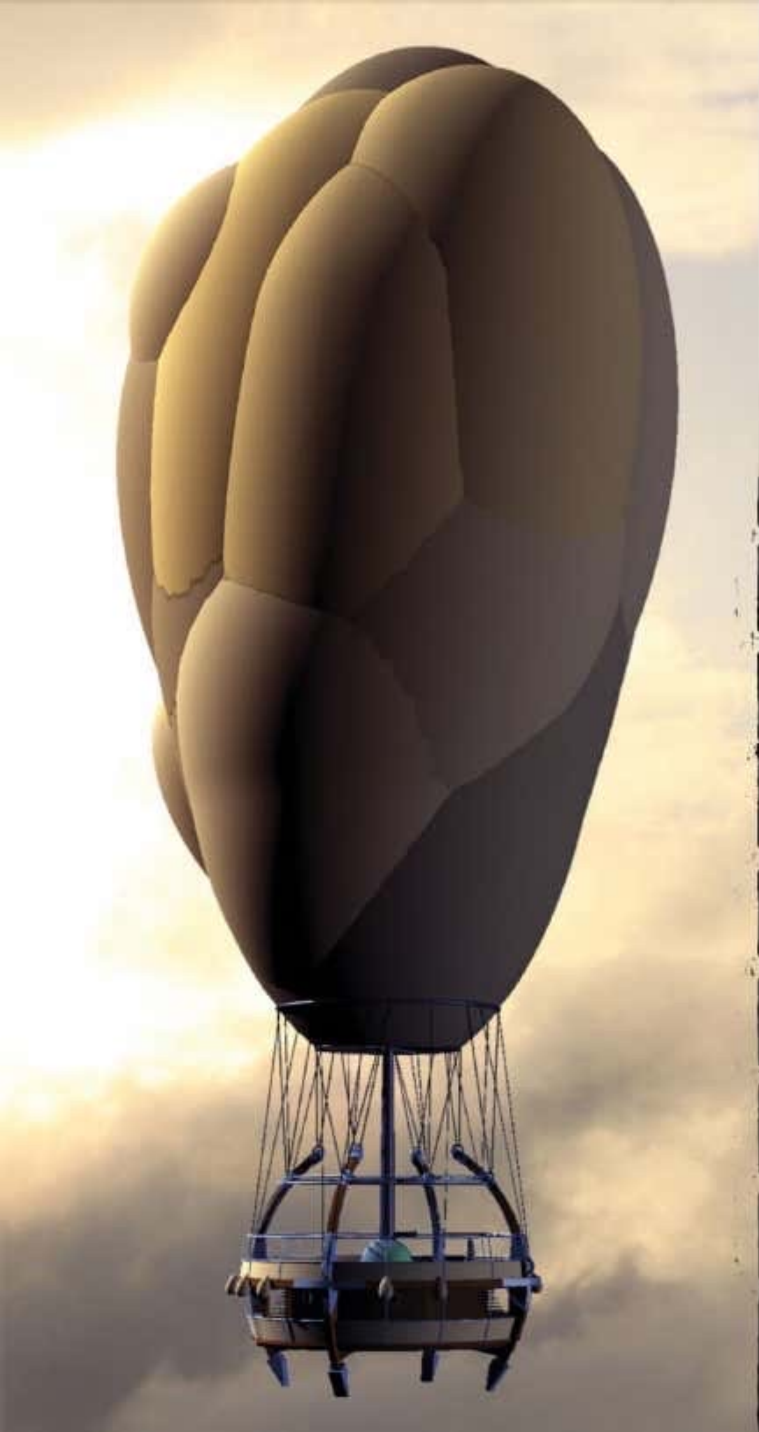




Six Deathgrippers serve as Grimmel's hunting pack and carry his airship. They're natural-born dragon killers. They look like a combination of a scorpion and a lobster and have retractable tusks. A single strike from the barb in their tail could kill a dragon. Grimmel extracts their venom, like milking a snake, and injects it in small doses to keep dragons groggy and obedient.
—*Dean DeBlois, Writer, Director, Executive Producer*

With his one-track mind, Grimmel is a loner, preferring the company of his Deathgrippers to other people.
—*Simon Otto, Head of Character Animation*

TOP LEFT: Color Key - *Woonyoung Jung*
TOP MIDDLE AND RIGHT:
Deathgripper Harness - *Jiri Lin*



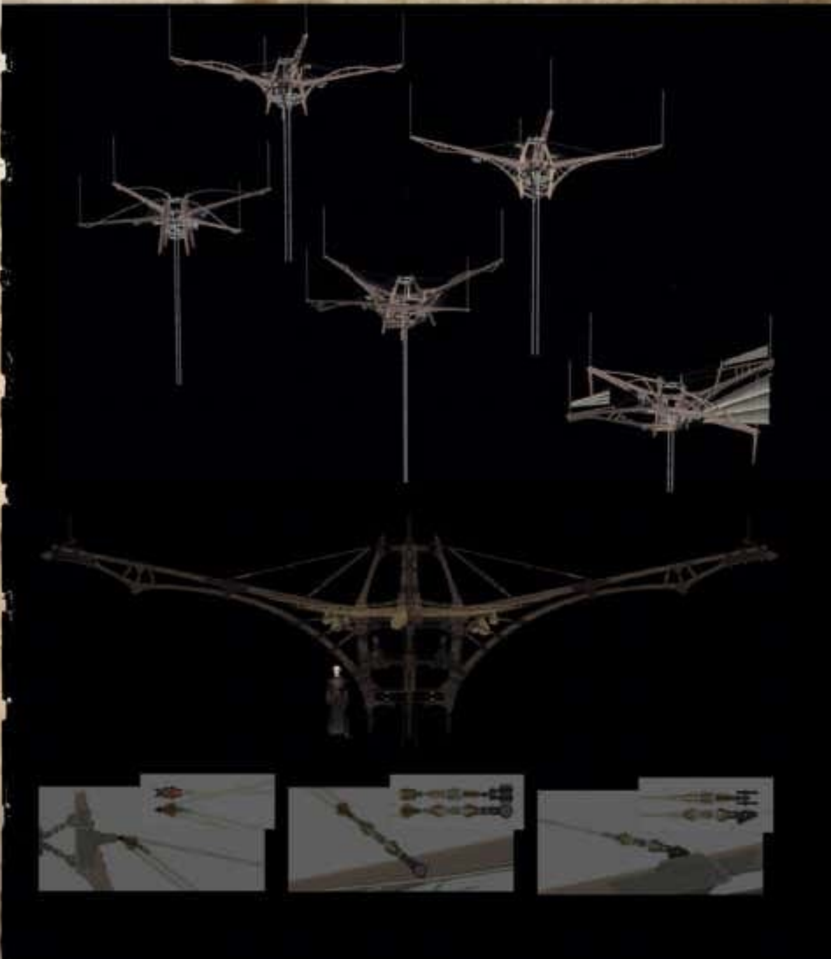
Grimmel's Airship

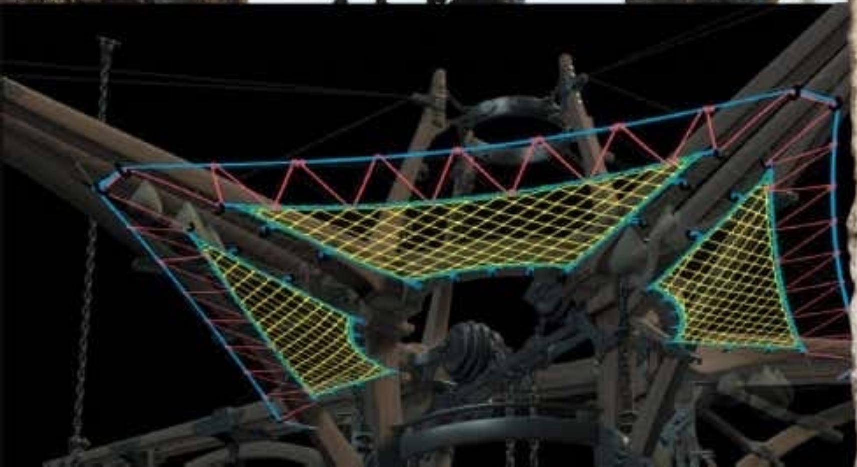
Like an old whaling ship that flies, Grimmel's airship is utilitarian and barbaric with mounted cannons. Grimmel moves across the aircraft with no fear whatsoever. He is as deft and agile as a seasoned sailor, and he knows every inch of his aircraft.

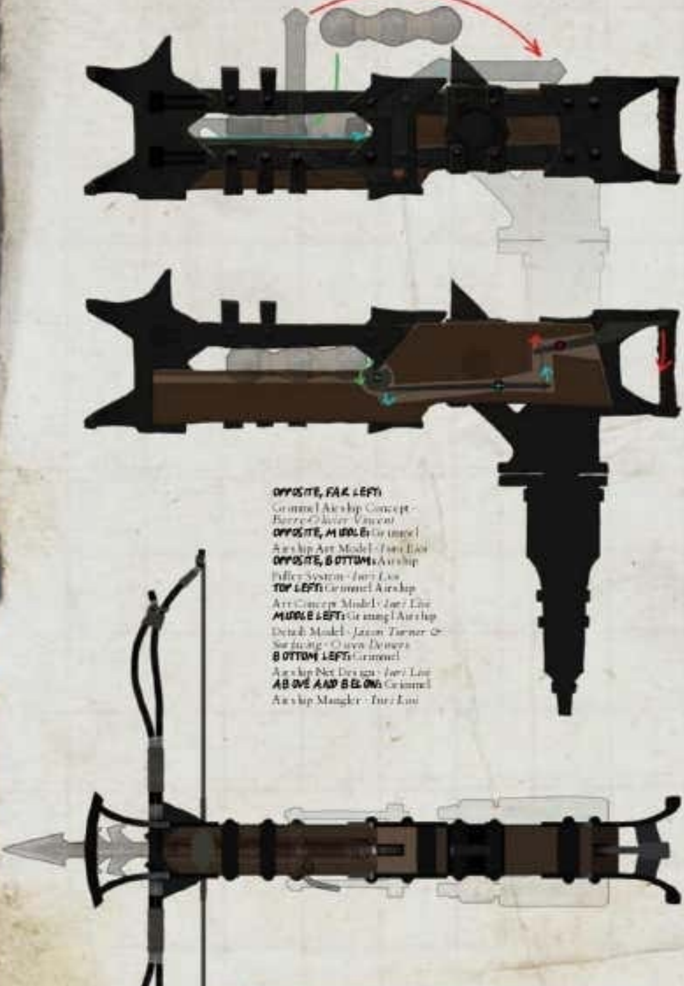
—Dean DeBlois, Writer, Director, Executive Producer

Grimmel's airship is really unique, fashioned to resemble some sort of drone from the Middle Ages. It's carried aloft by the Deathgrippers, these huge, purely evil dragons who transport the ship through the air.

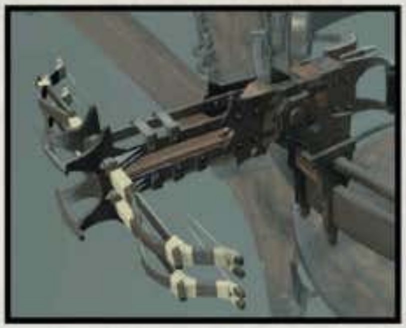
—Pierre-Olivier Vincent, Production Designer

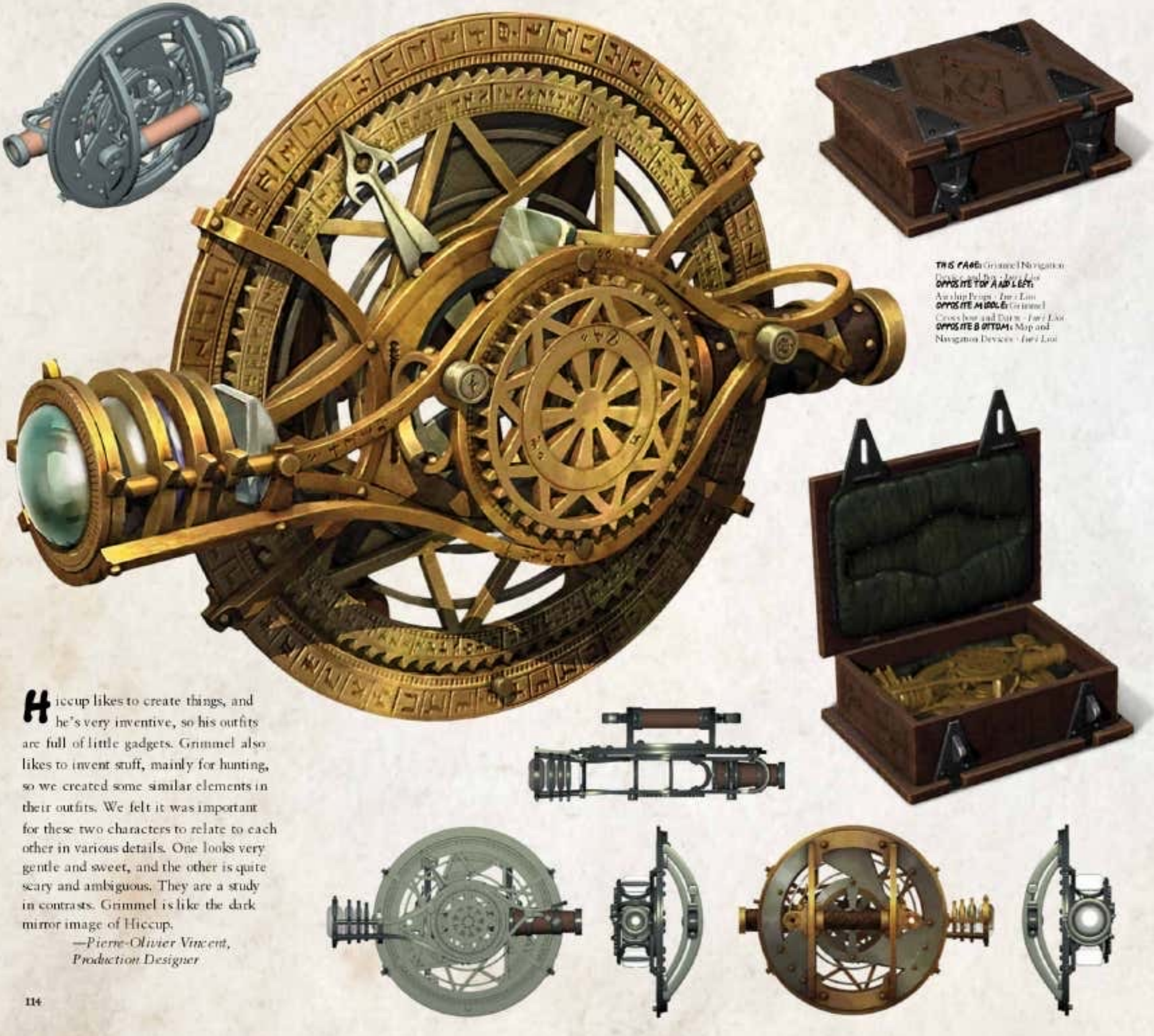






OPPOSITE, FAR LEFT: Grimmel Airship Concept - *Pierre-Olivier Vincent*
OPPOSITE, MIDDLE: Grimmel Airship Art Model - *Iuri Lioi*
OPPOSITE, BOTTOM: Airship Pulley System - *Iuri Lioi*
TOP LEFT: Grimmel Airship Art Concept Model - *Iuri Lioi*
MIDDLE LEFT: Grimmel Airship Detail Model - *Jason Turner & Surfacing - Owen Demers*
BOTTOM LEFT: Grimmel Airship Net Design - *Iuri Lioi*
ABOVE AND BELOW: Grimmel Airship Mangler - *Iuri Lioi*





THIS PAGE: Grimmel Navigation Device and Box · *Iuri Lioi*
OPPOSITE TOP AND LEFT: Airship Props · *Iuri Lioi*
OPPOSITE MIDDLE: Grimmel Crossbow and Darts · *Iuri Lioi*
OPPOSITE BOTTOM: Map and Navigation Devices · *Iuri Lioi*

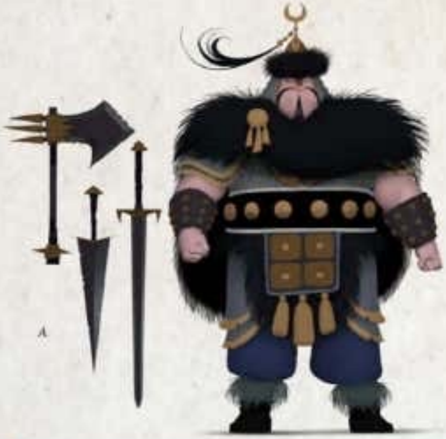
Hiccup likes to create things, and he's very inventive, so his outfits are full of little gadgets. Grimmel also likes to invent stuff, mainly for hunting, so we created some similar elements in their outfits. We felt it was important for these two characters to relate to each other in various details. One looks very gentle and sweet, and the other is quite scary and ambiguous. They are a study in contrasts. Grimmel is like the dark mirror image of Hiccup.

—Pierre-Olivier Vincent,
Production Designer

Warlords

For our previous movie, we designed three different armies, one inspired by the Sami people of Scandinavia, one that was Asiatic, and one Slavic. They all came with uniquely designed weapons, boats, and war machines. In this movie, the armies and warlords are still out there trying to build up a dragon army but, so far, not succeeding. Nonetheless, the combination of these armies represents a formidable threat.

—*Pierre-Olivier Vincent, Production Designer*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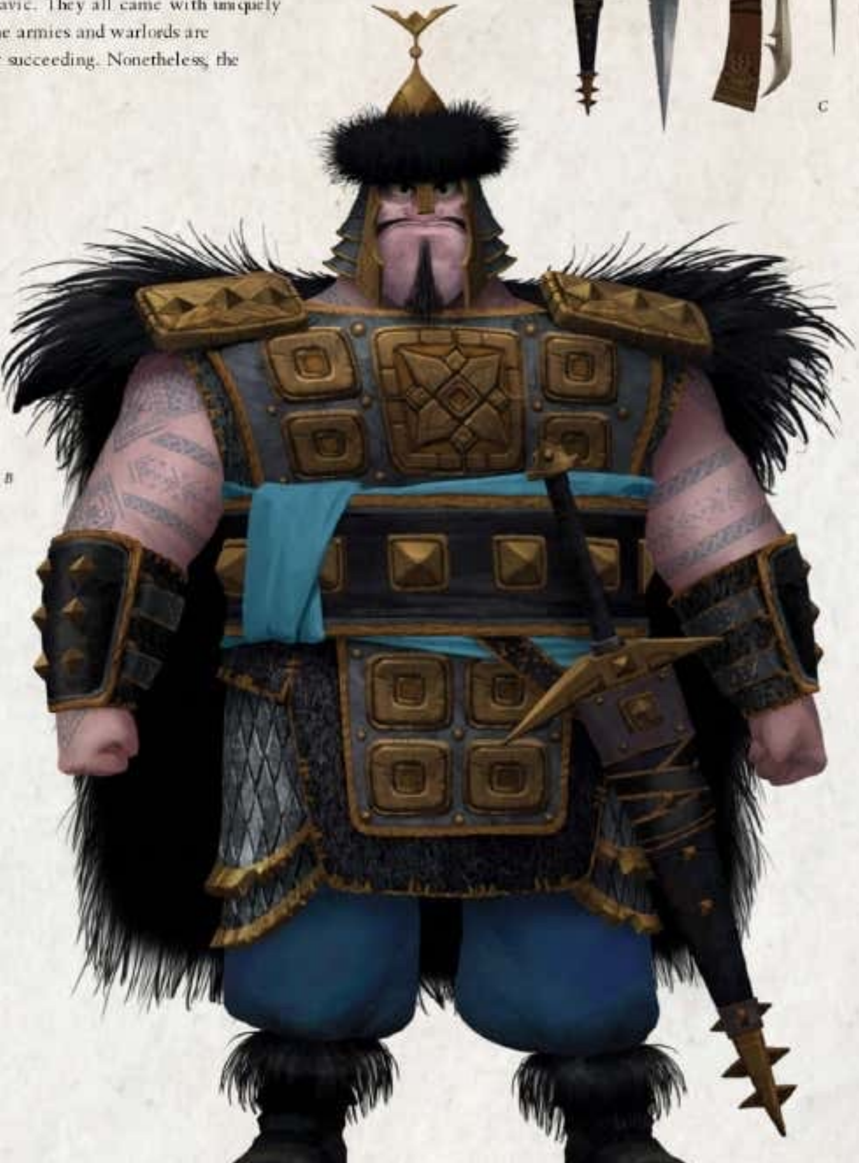
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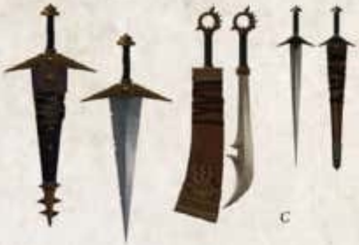
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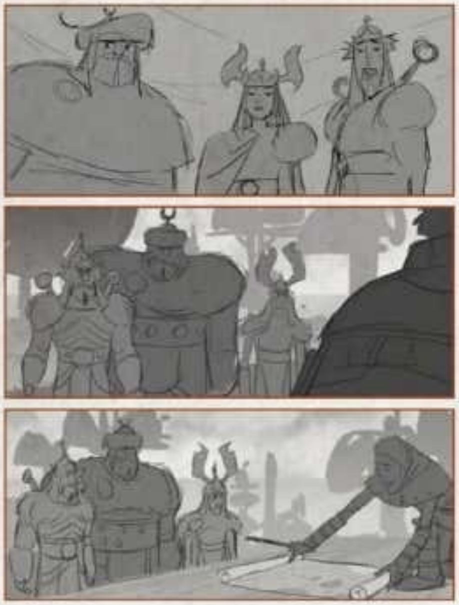
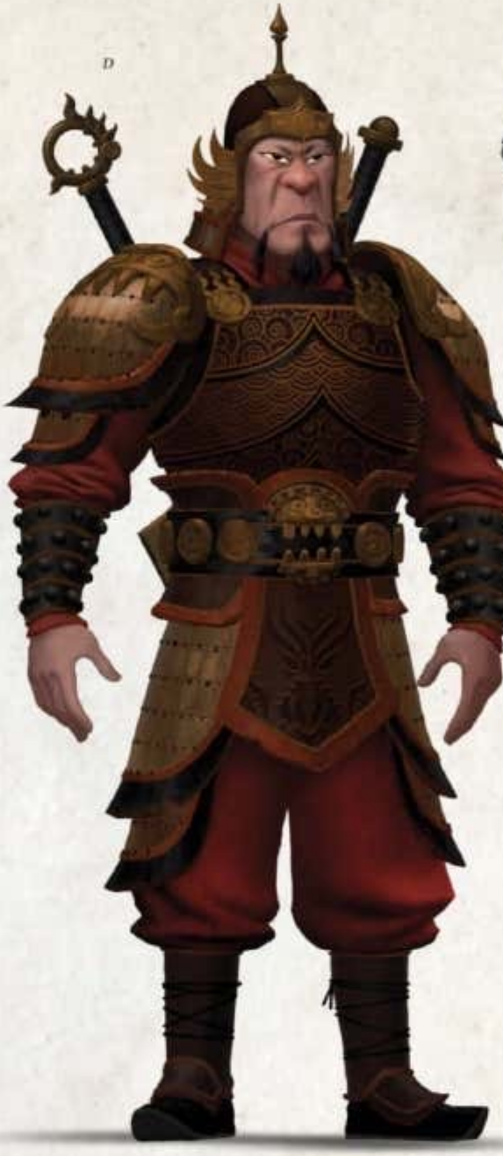
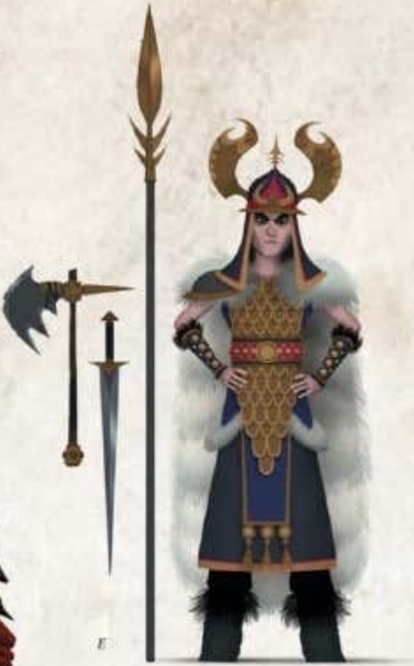


THIS SPREAD: Warlords and Arms Rough Designs (A, E, and F); Warlords and Arms Final Designs (B, C, D, and G) - *Iuri Lioi*
OPPOSITE BOTTOM LEFT: Storyboards - *Michael Starrey*

D





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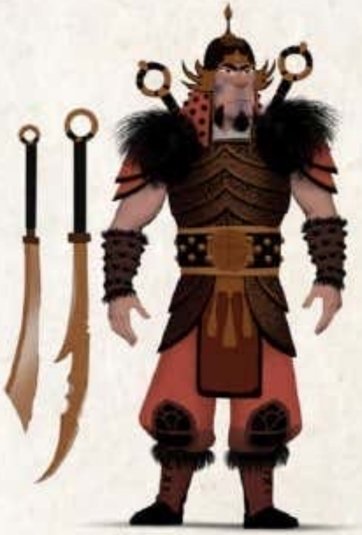

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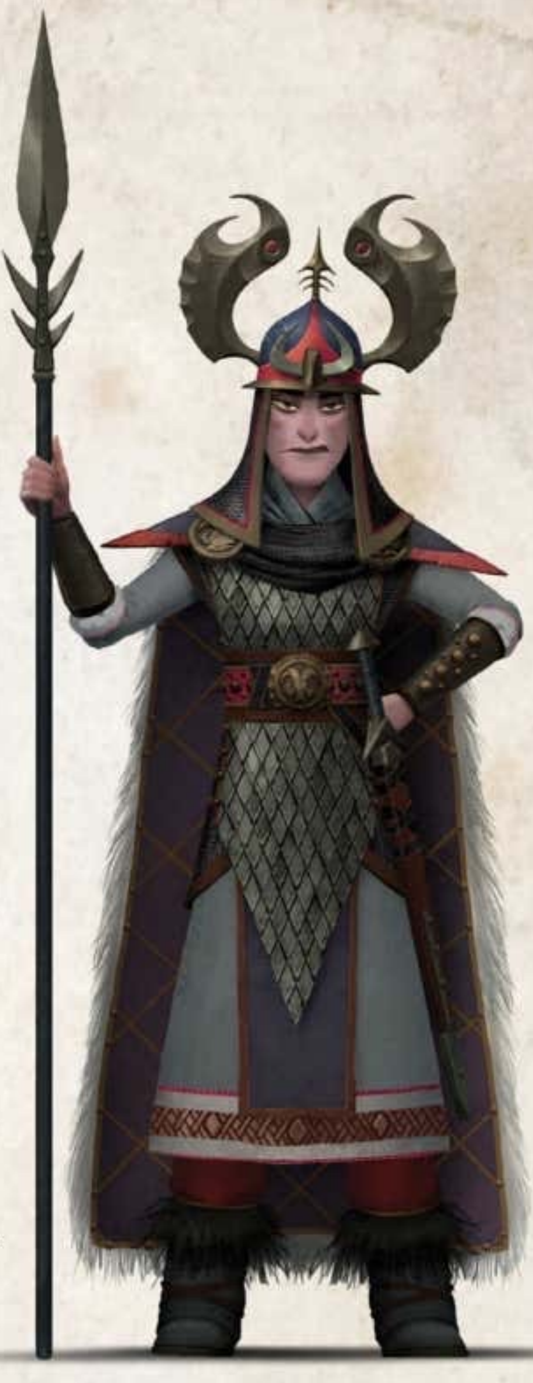
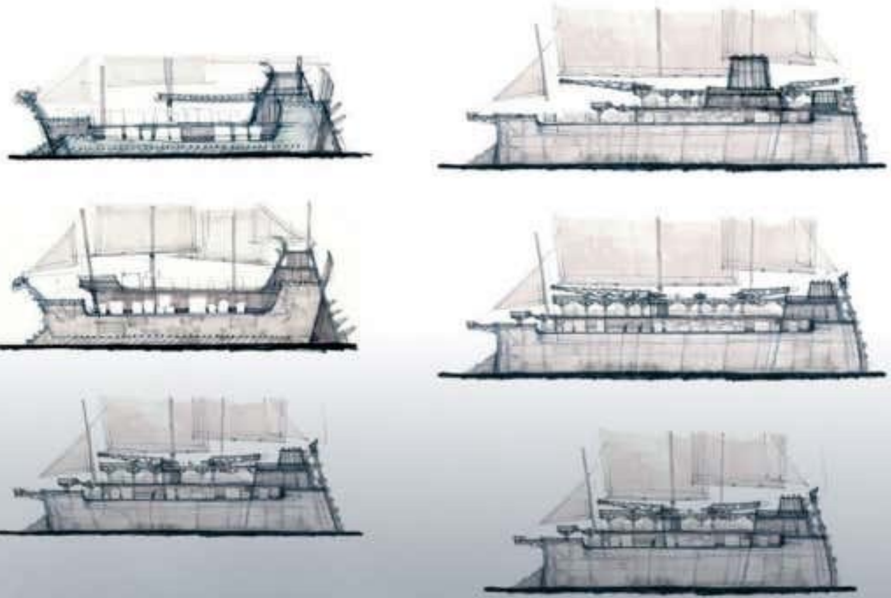
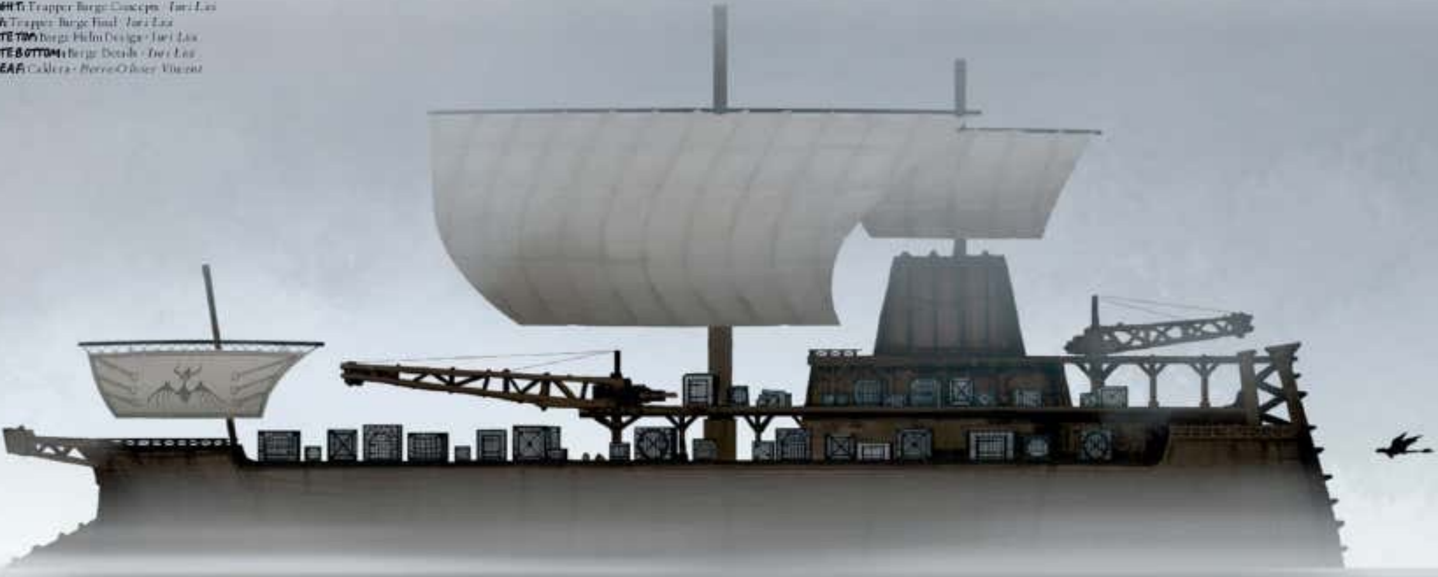


Trapper Barge

It's easy to avoid anything dark or scary for fear of frightening the audience out of the theater. But a story can't reach the heights of joy and triumph without having some cost or danger. It's the dark parts that make the positive parts so much stronger. We refer to that as "the stakes." In the first movie, Hiccup goes head to head with Toothless and defeats the Red Death, but he loses a leg. In the second film, he suffers the loss of his father. This movie is intended to be a rousing third act. Here Hiccup has to overcome Grimmel, who represents all of Hiccup's insecurities and self-doubt. I think kids like to be scared, as long as the danger is overcome and the good guy wins in the end. That's what they want. That's how we want life to be. If you neuter the force of antagonism, the action reaches neither highs nor lows, and the story just flatlines.

—Gil Zimmerman, Head of Layout





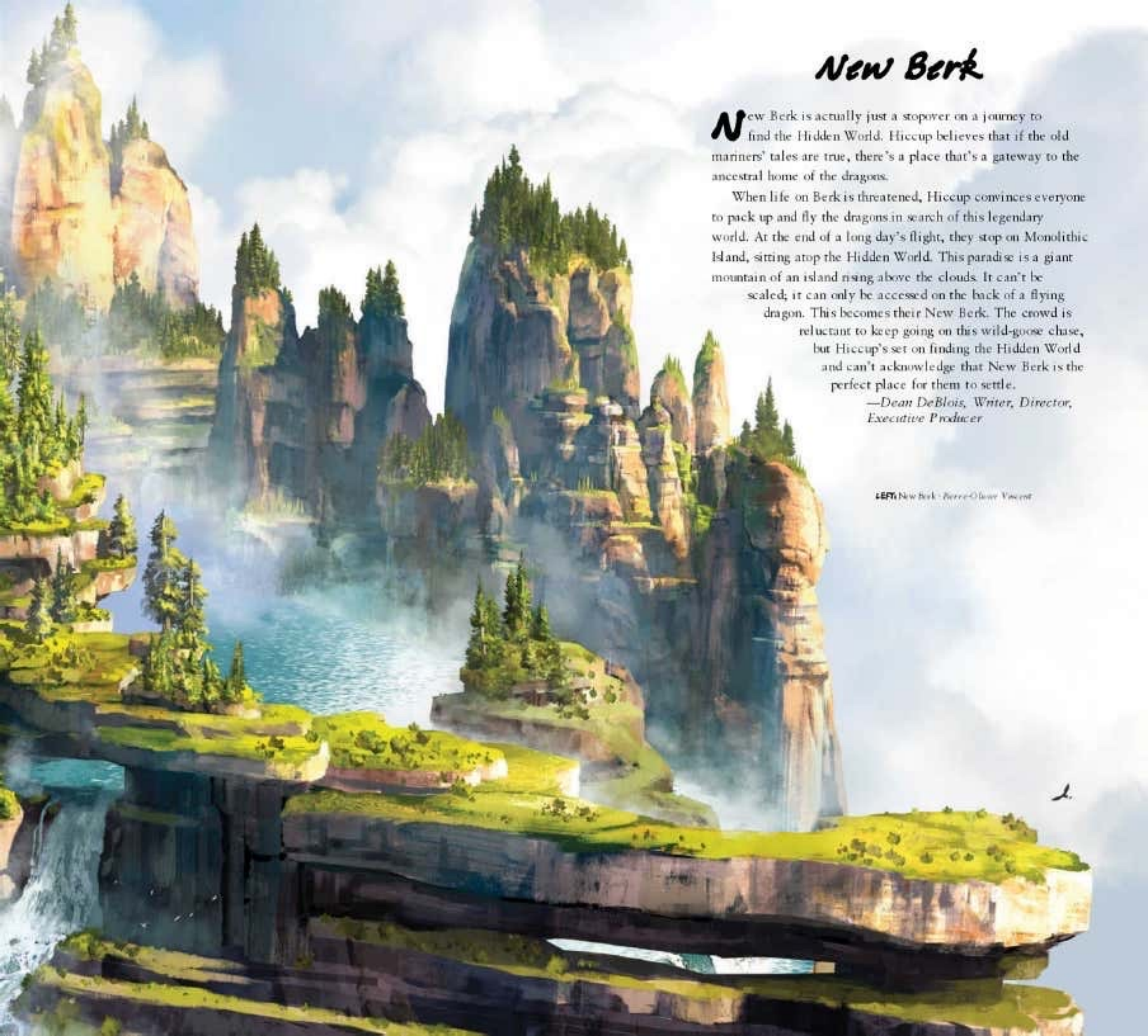
TOP RIGHT: Trapper Barge Concepts · *Iuri Lioi*
BELOW: Trapper Barge Final · *Iuri Lioi*
OPPOSITE TOP: Barge Helm Design · *Iuri Lioi*
OPPOSITE BOTTOM: Barge Details · *Iuri Lioi*
OVERLEAF: Caldera · *Pierre-Olivier Vincent*

CHAPTER 4

The Quest for Sanctuary

DISCOVERING THAT HOME IS WHEREVER YOU PUT DOWN ROOTS

The Vikings have followed Hiccup into many adventures and now they are following him in a search for a new home, one that will be safe from the danger that is pursuit.



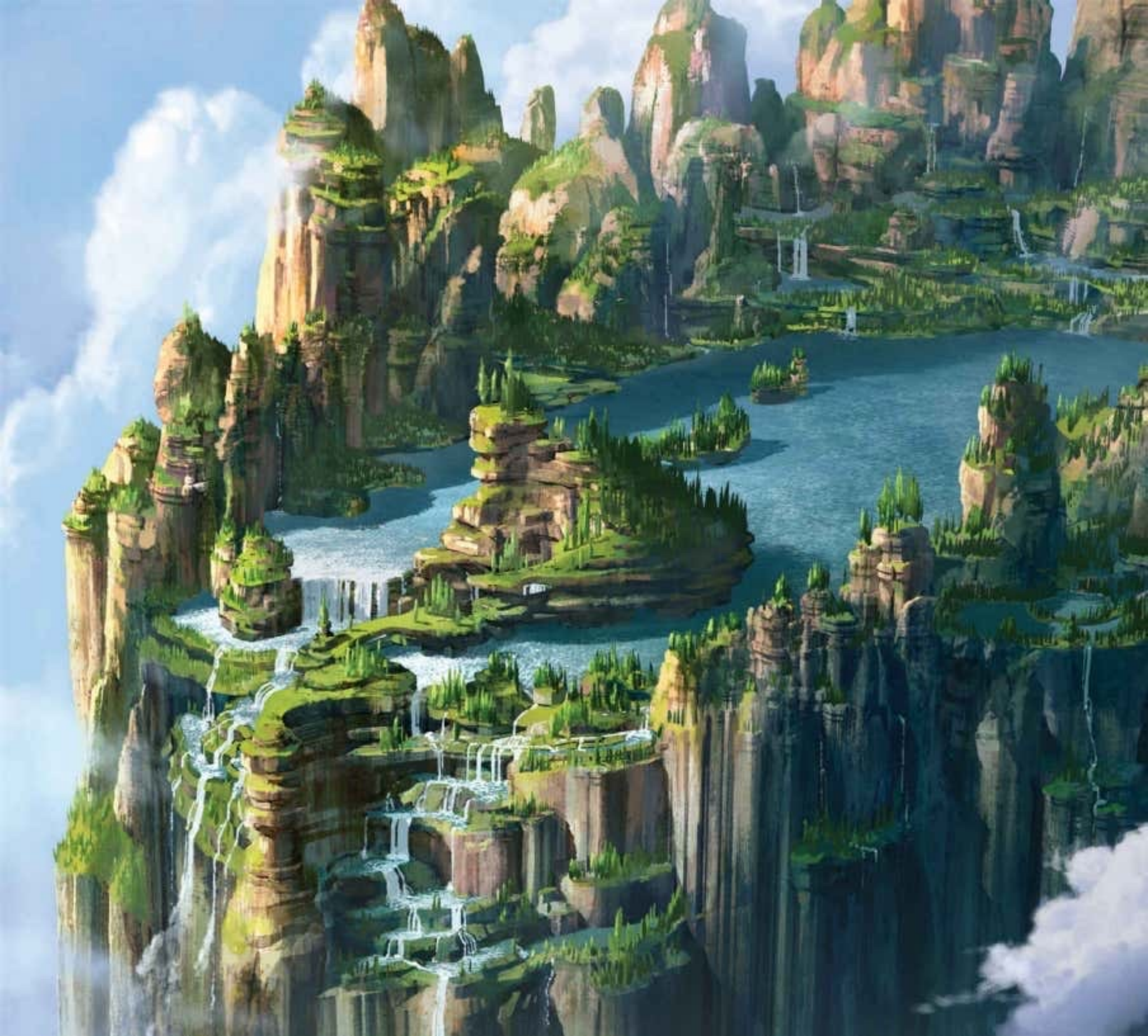
New Berk

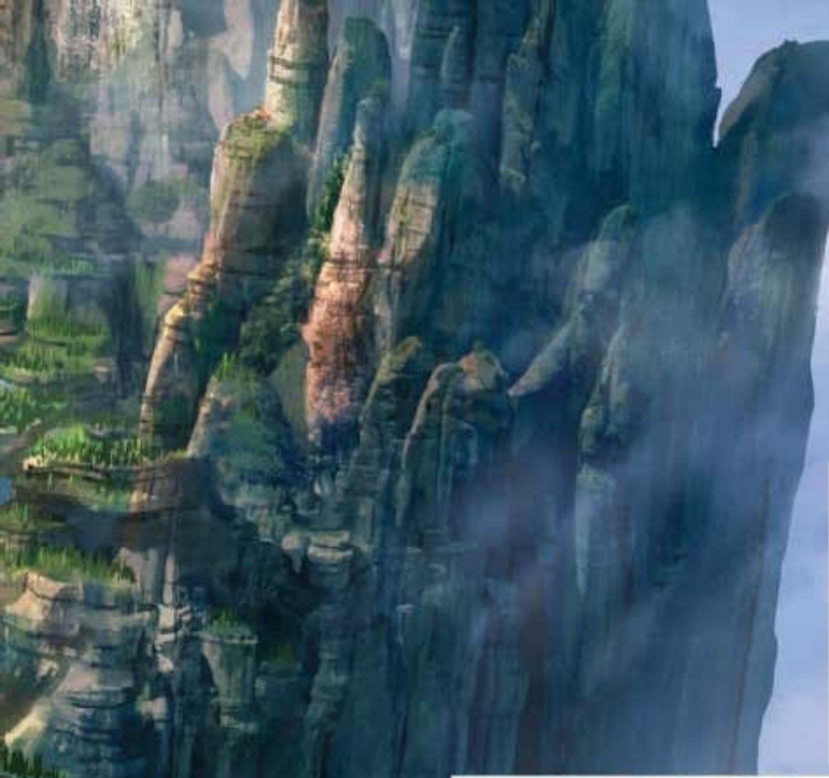
New Berk is actually just a stopover on a journey to find the Hidden World. Hiccup believes that if the old mariners' tales are true, there's a place that's a gateway to the ancestral home of the dragons.

When life on Berk is threatened, Hiccup convinces everyone to pack up and fly the dragons in search of this legendary world. At the end of a long day's flight, they stop on Monolithic Island, sitting atop the Hidden World. This paradise is a giant mountain of an island rising above the clouds. It can't be scaled; it can only be accessed on the back of a flying dragon. This becomes their New Berk. The crowd is reluctant to keep going on this wild-goose chase, but Hiccup's set on finding the Hidden World and can't acknowledge that New Berk is the perfect place for them to settle.

—Dean DeBlois, Writer, Director, Executive Producer

LEFT: New Berk · *Pierre-Olivier Vincent*

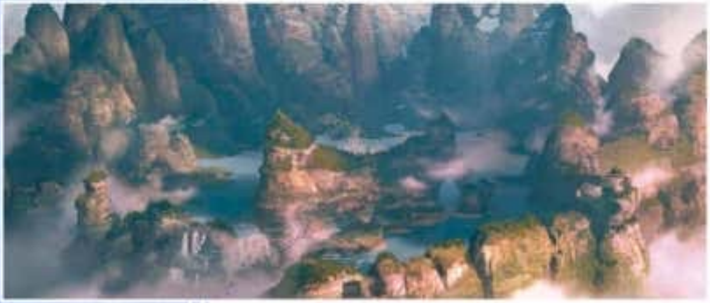


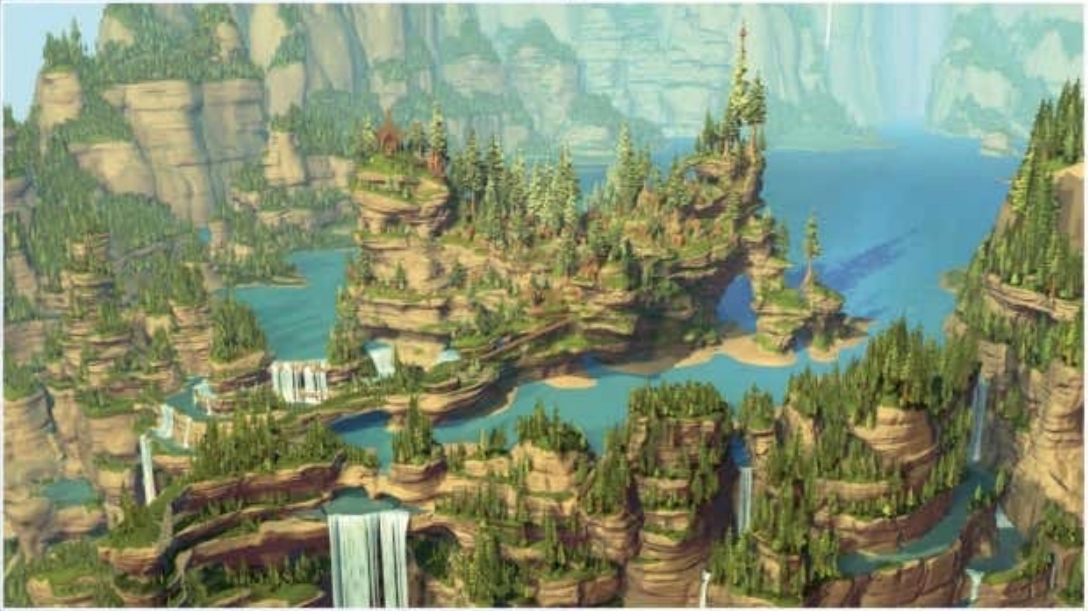


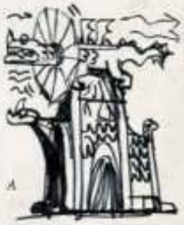
New Berk resembles a fortress in the middle of the ocean. For the Vikings, it's like a little Valhalla on earth. Though this is where there's hope they can live in peace and harmony, the armies are gathering, and Grimmel is coming. Unfortunately, all they've really done is relocate the problem.

—Pierre-Olivier Vincent,
Production Designer

LEFT: New Berk · *Pierre-Olivier Vincent*
BELOW: Color Key · *Woonyoung Jung*
BOTTOM: New Berk Art Concept Model · *Philippe Brochu*







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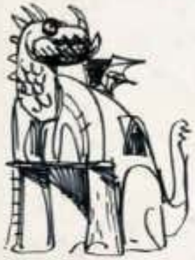

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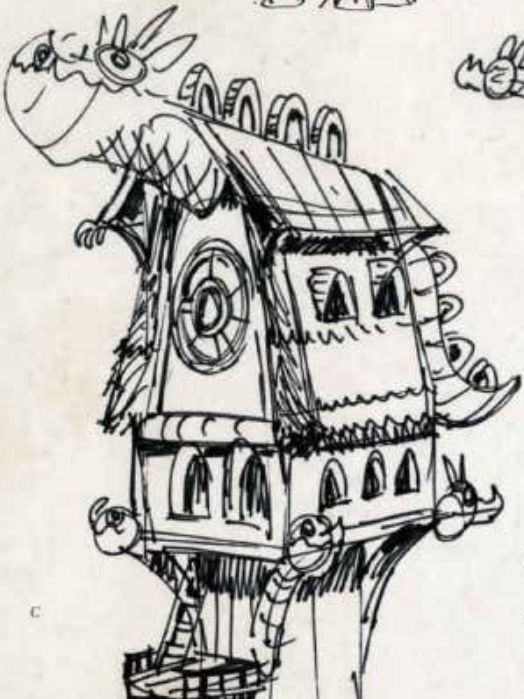

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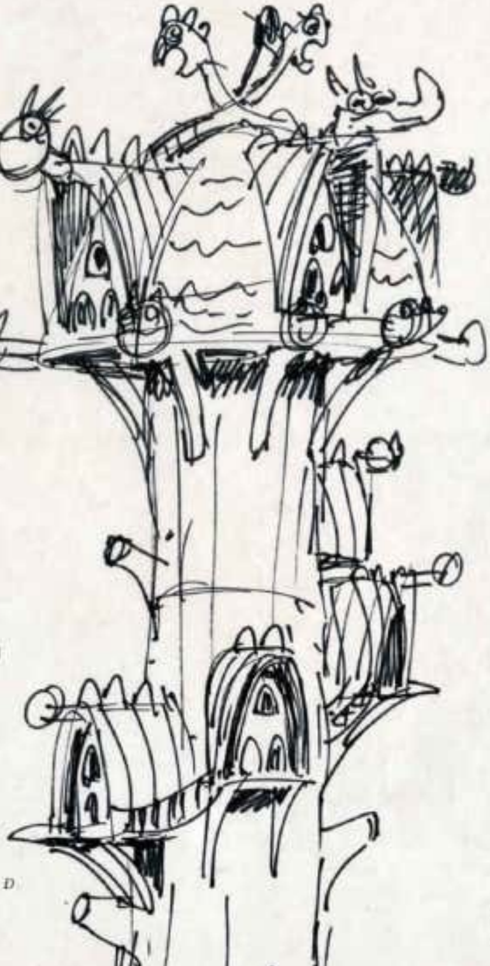

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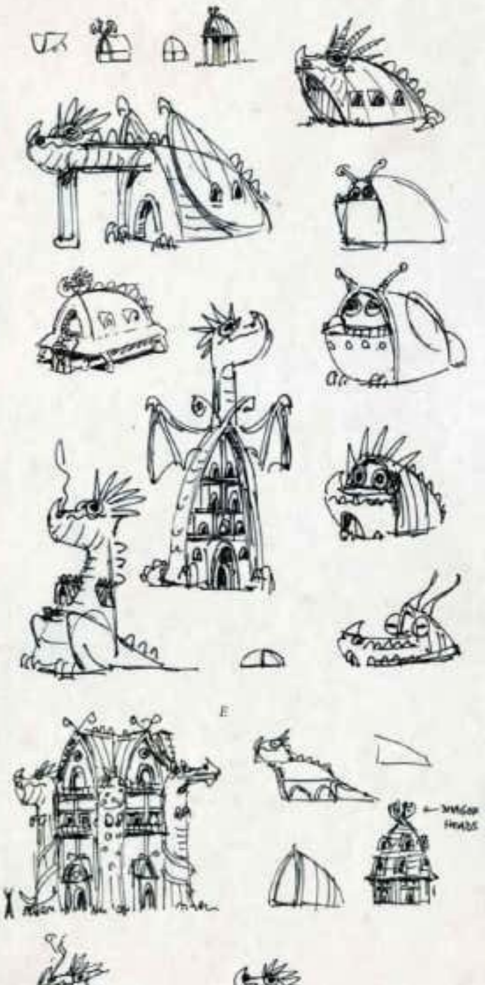
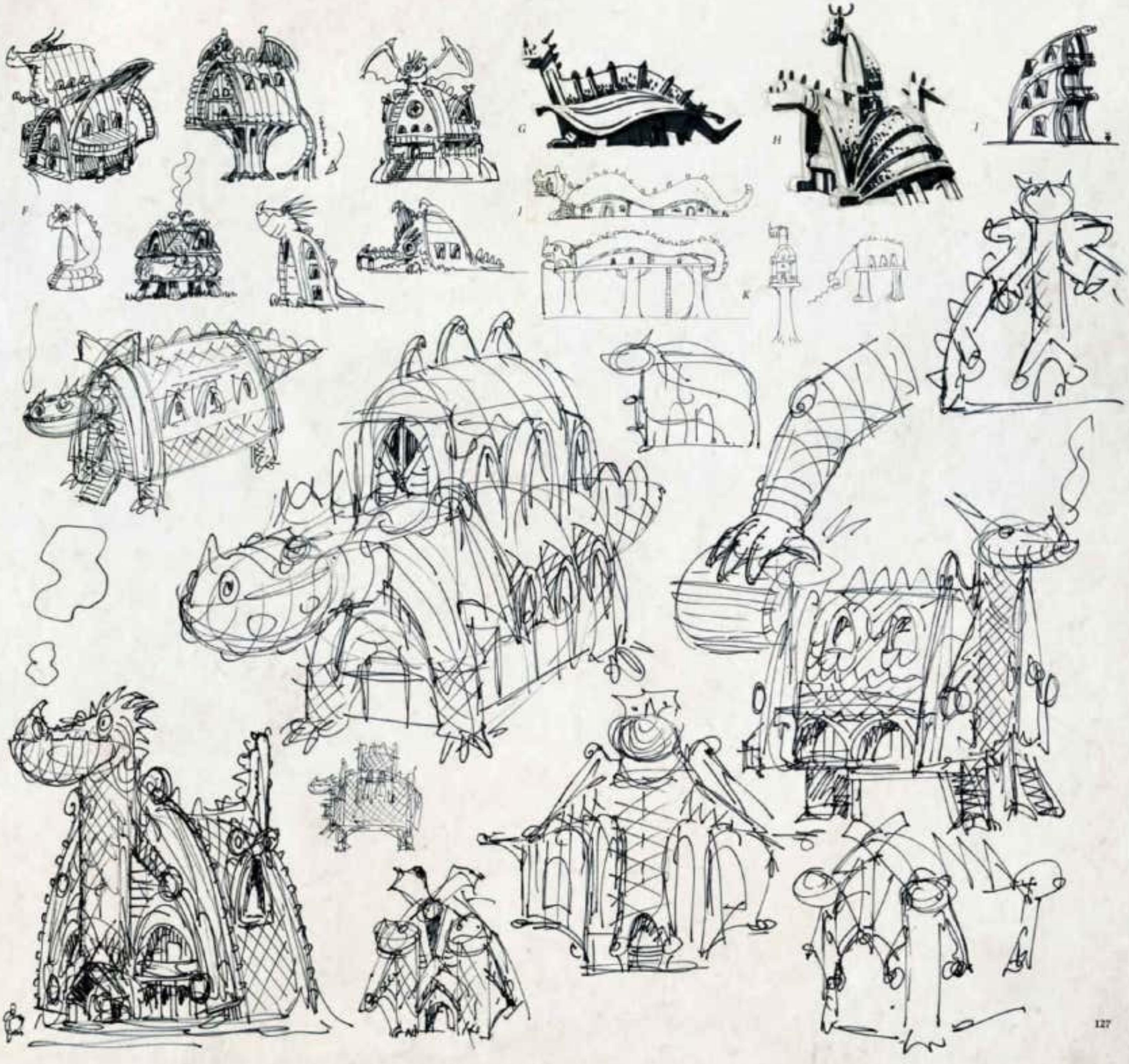


← DRAGON HEADS
WINGS
← WINGS ARE, AT LAST... WINGS!

E

THIS SPREAD: New Berk House Sketches · *Pierre-Olivier Vincent (except A, B & I · Woonyoung Jung; C, D, E & F · Nicolas Weis; G & H · Iuri Lioi; J & K · Kirsten Kawamura)*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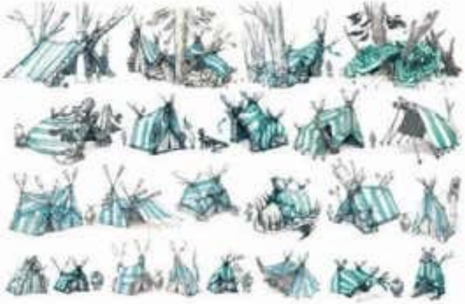
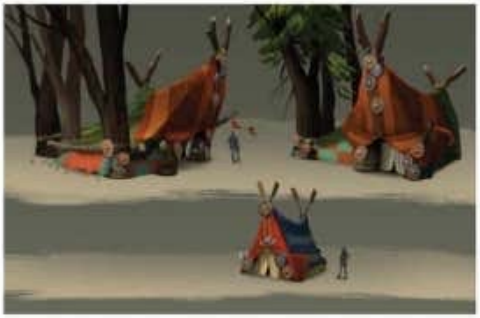
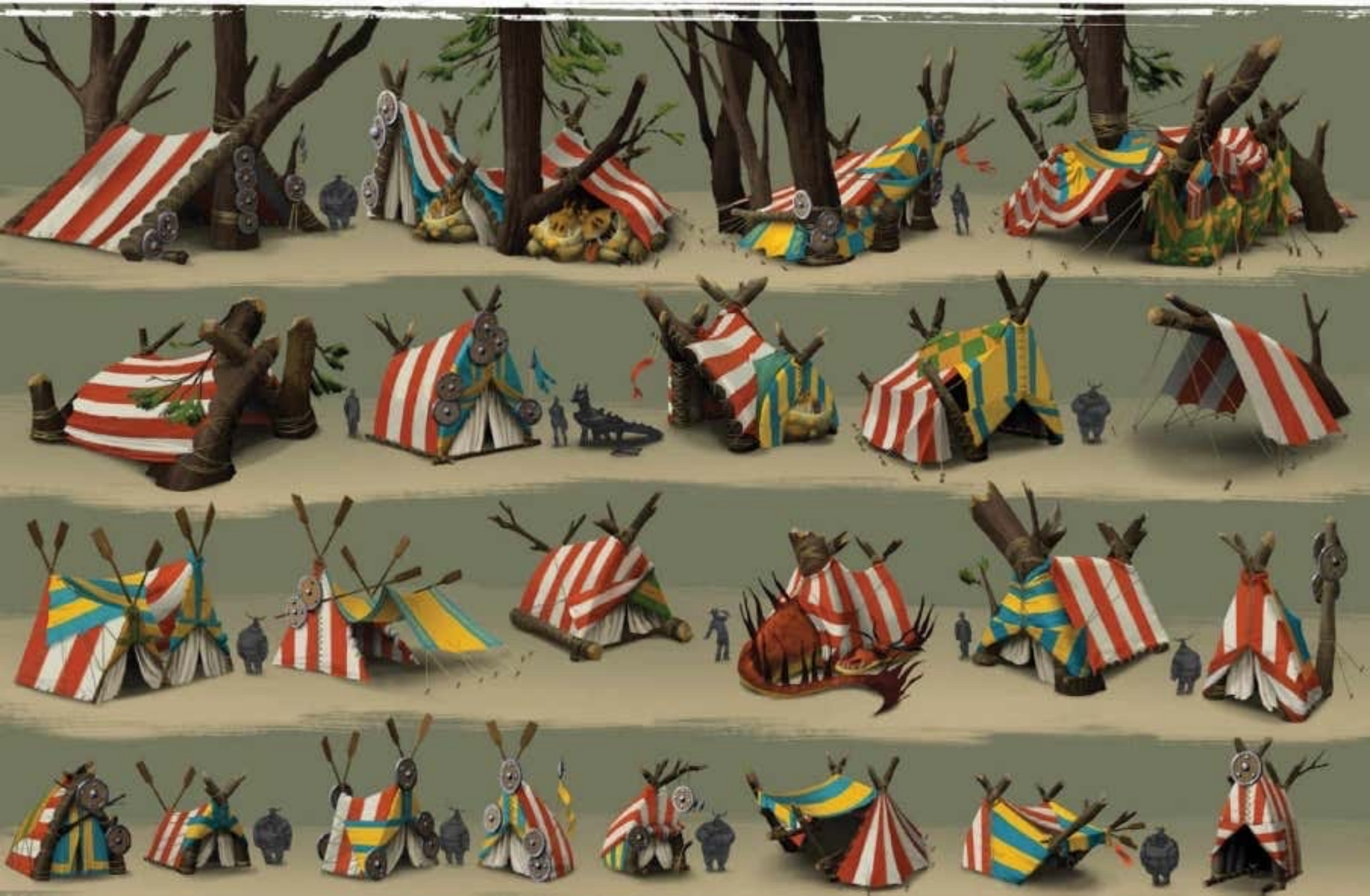
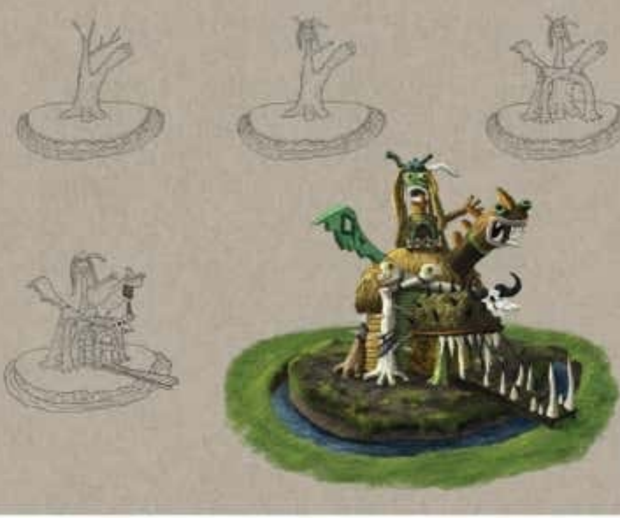
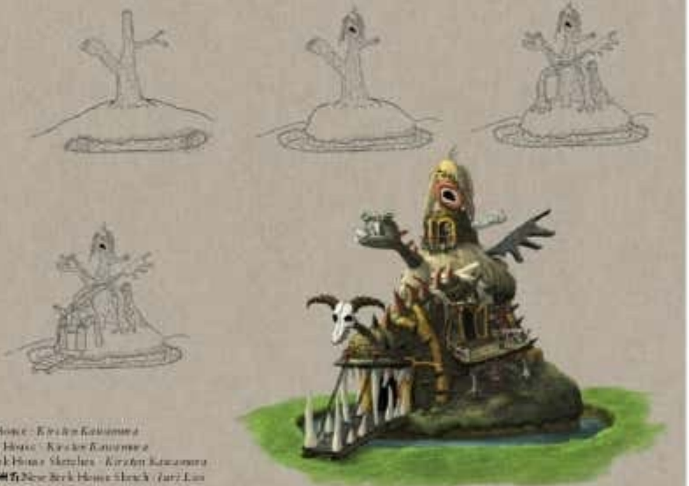


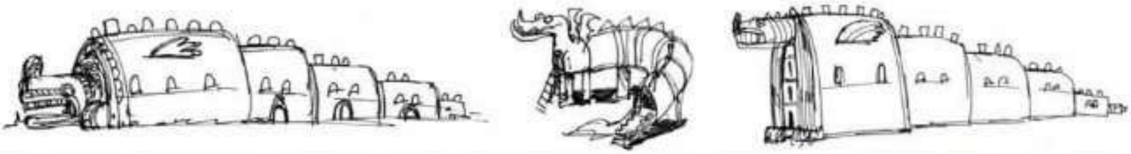


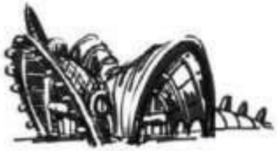




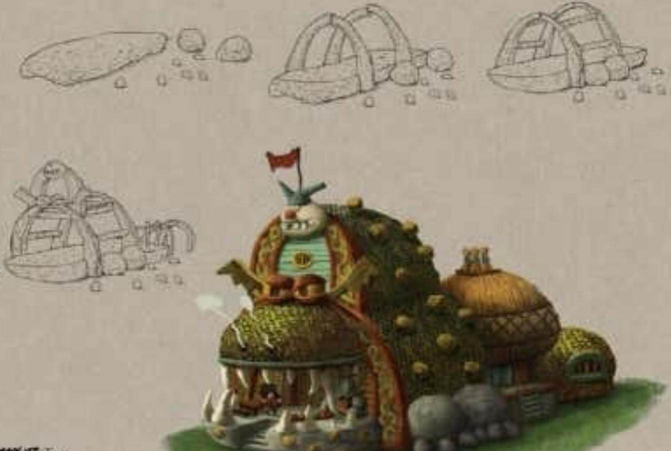


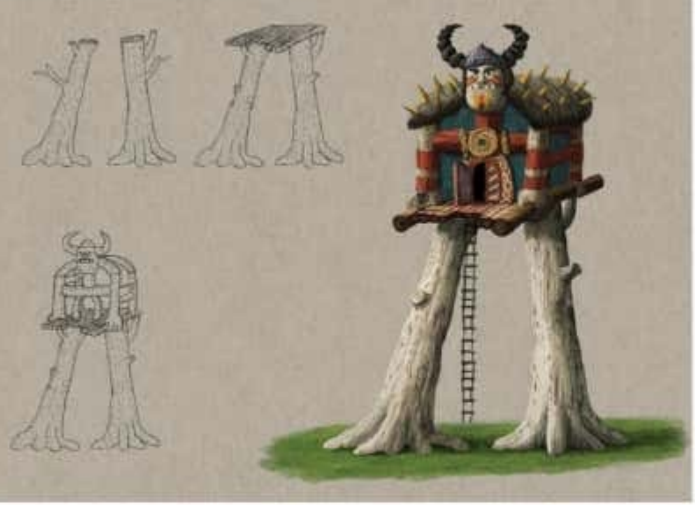
LEFT: Ruffnut's House · *Kirsten Kawamura*
RIGHT: Tuffnut's House · *Kirsten Kawamura*
BELOW: New Berk House Sketches · *Kirsten Kawamura*
BELOW FAR RIGHT: New Berk House Sketch · *Iuri Lioi*



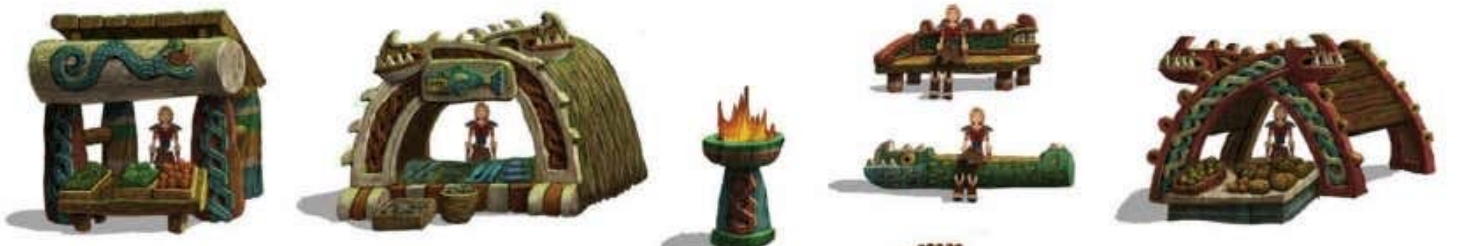


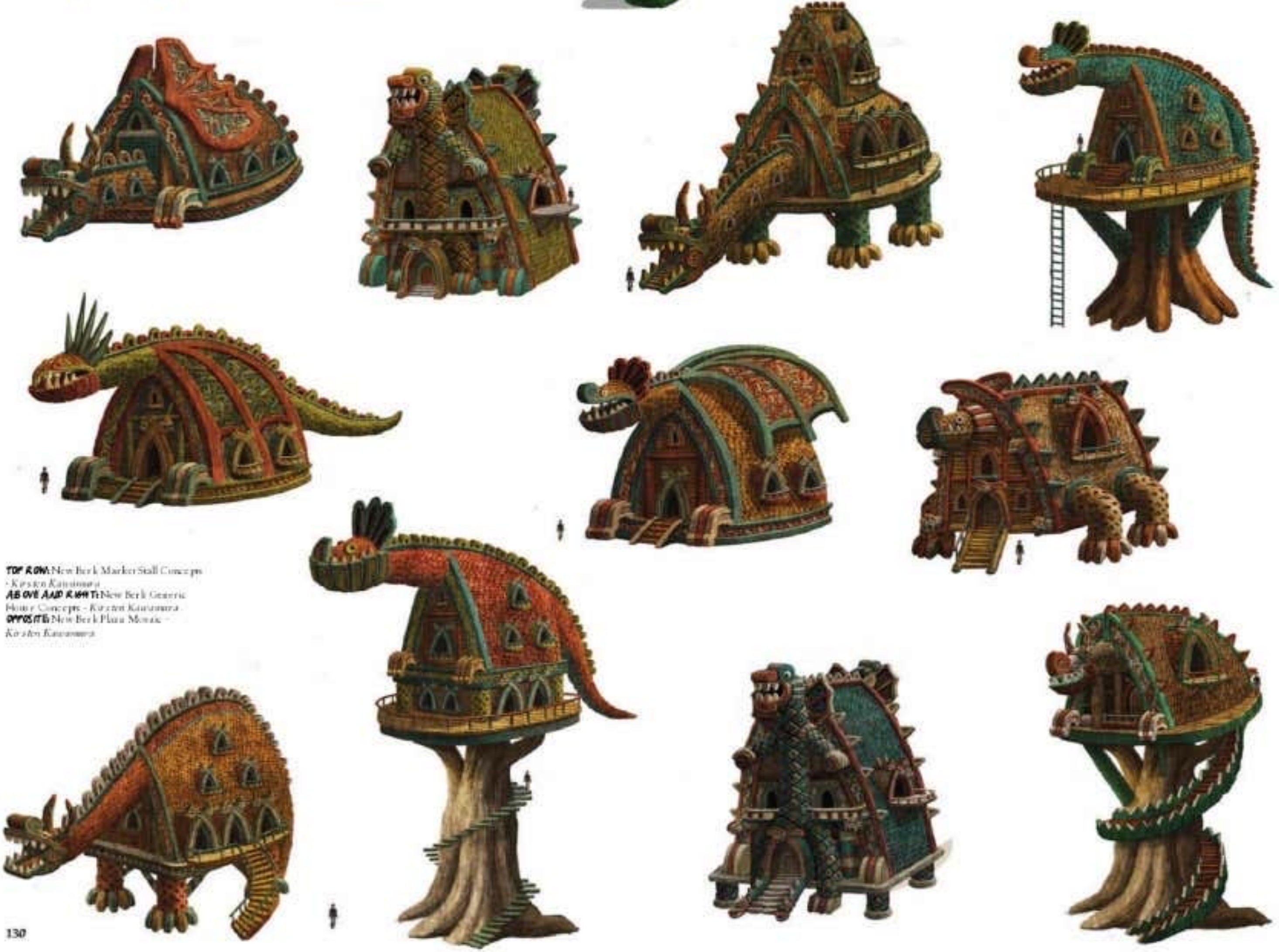
BELOW LEFT: Fishleg's House · *Kirsten Kawamura*
BELOW RIGHT: Snotlout's House · *Kirsten Kawamura*



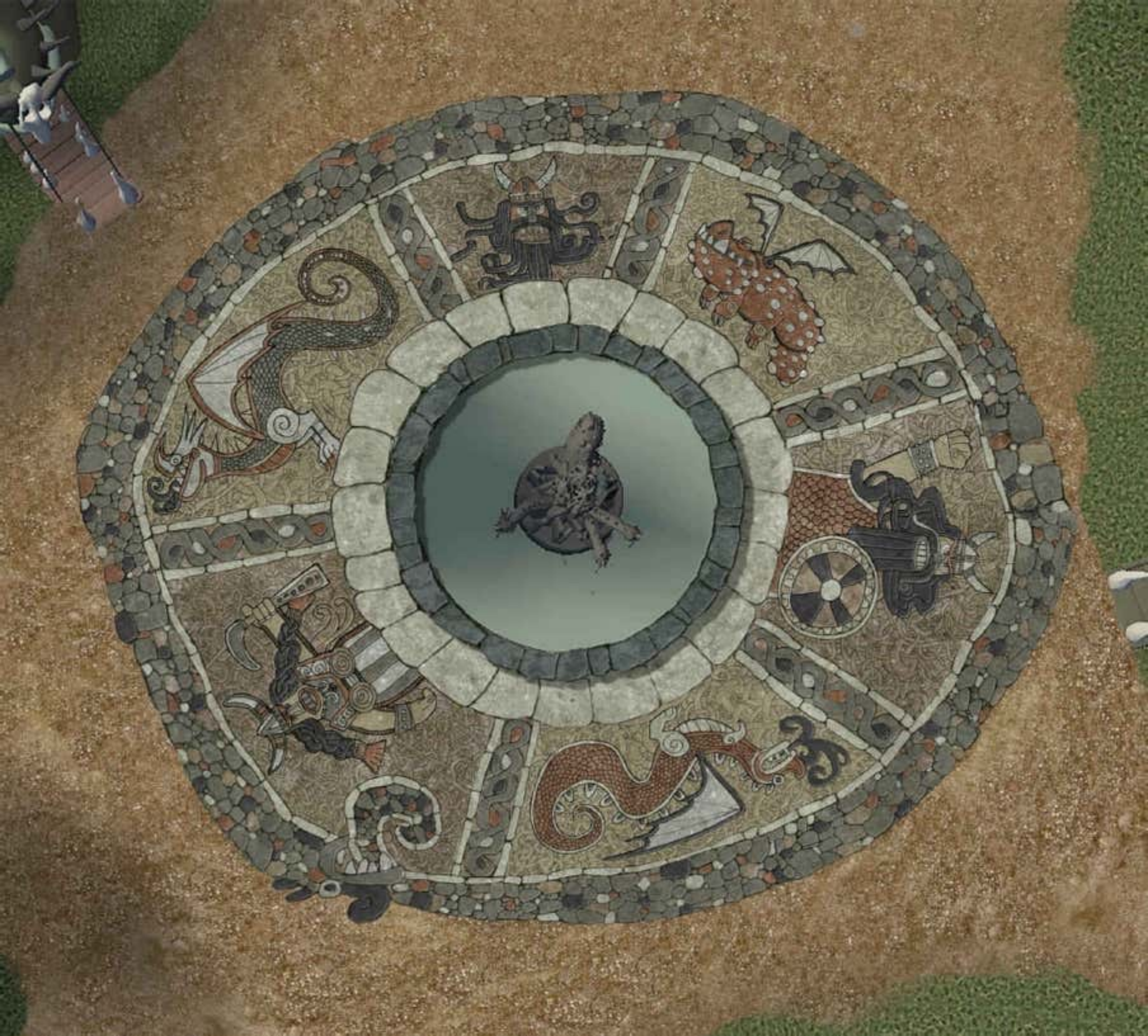


OPPOSITE: Tree & House Designs · *Iuri Lioi*

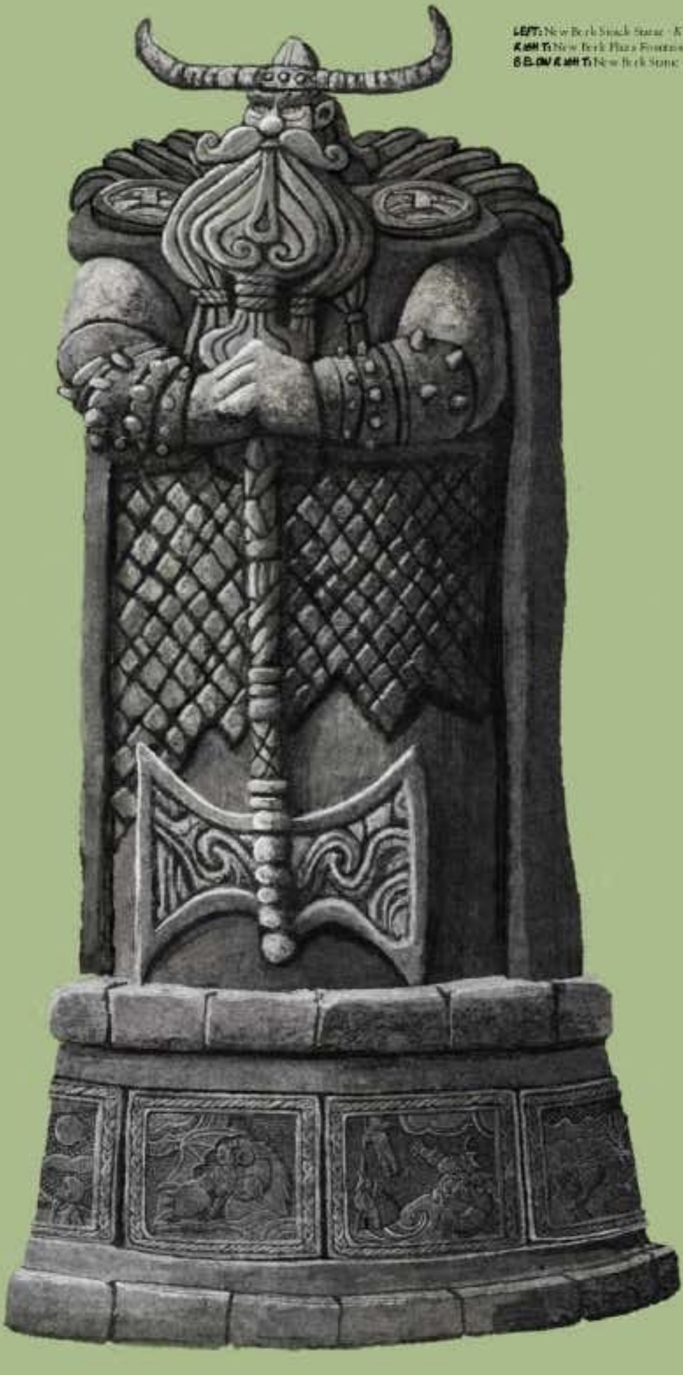


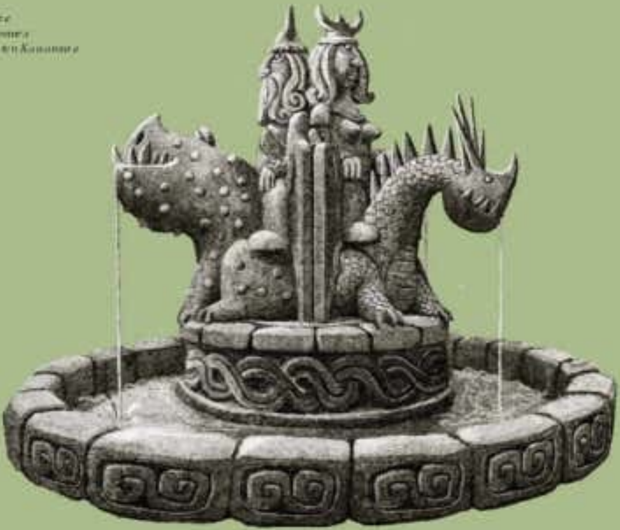


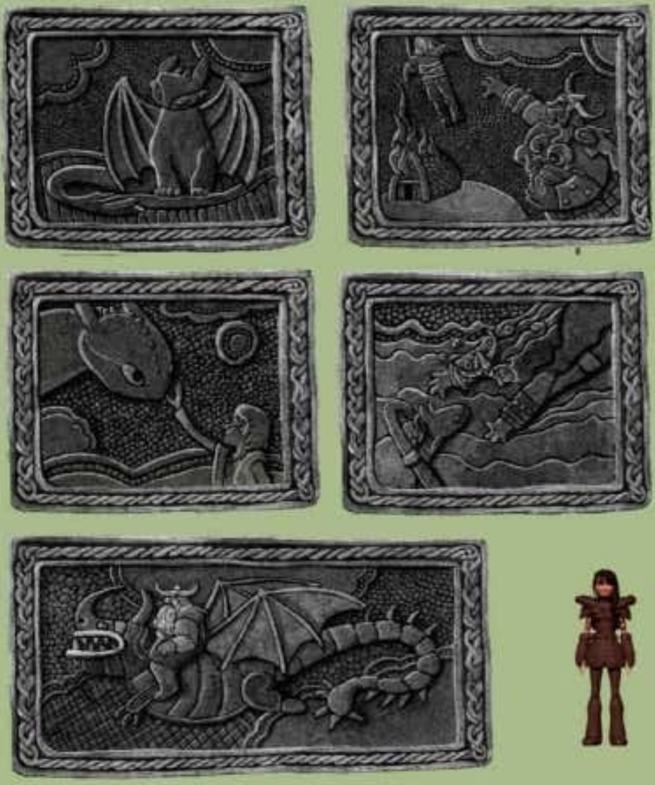
TOP ROW: New Berk Market Stall Concepts - *Kirsten Kawamura*
ABOVE AND RIGHT: New Berk Generic House Concepts - *Kirsten Kawamura*
OPPOSITE: New Berk Plaza Mosaic - *Kirsten Kawamura*

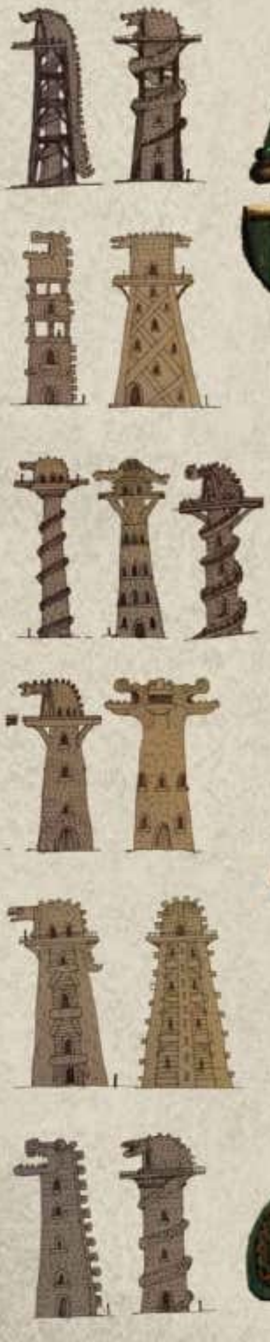


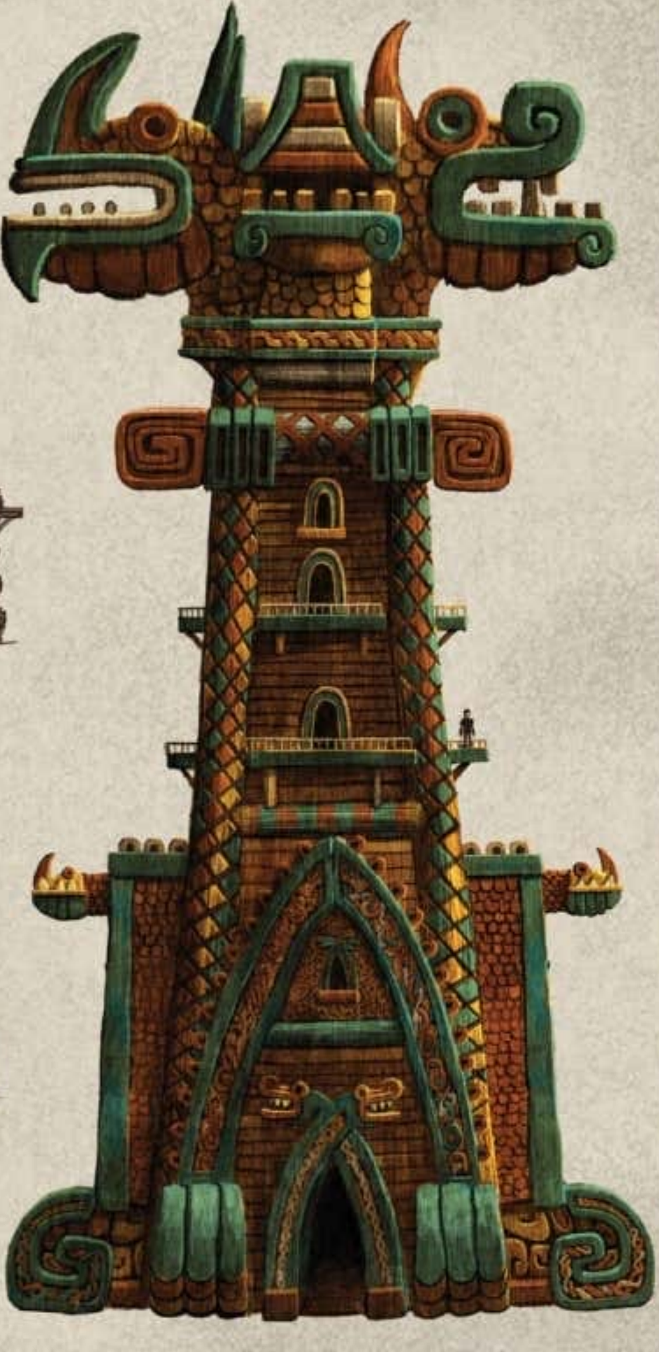
LEFT: New Berk Stoick Statue · *Kirsten Kawamura*
RIGHT: New Berk Plaza Fountain · *Kirsten Kawamura*
BELOW RIGHT: New Berk Stone Carvings · *Kirsten Kawamura*

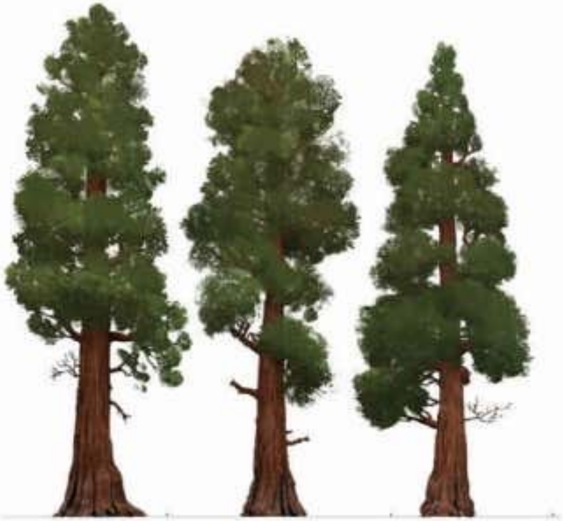


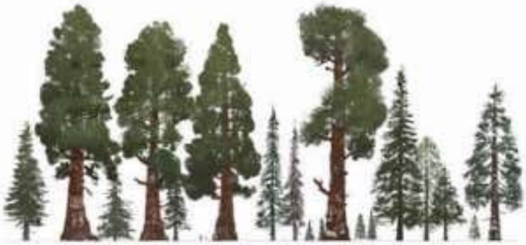






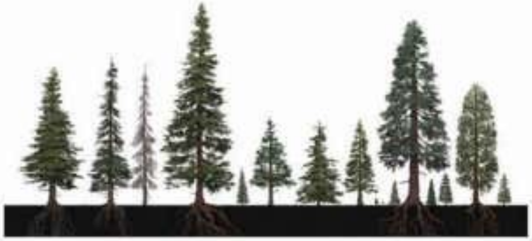




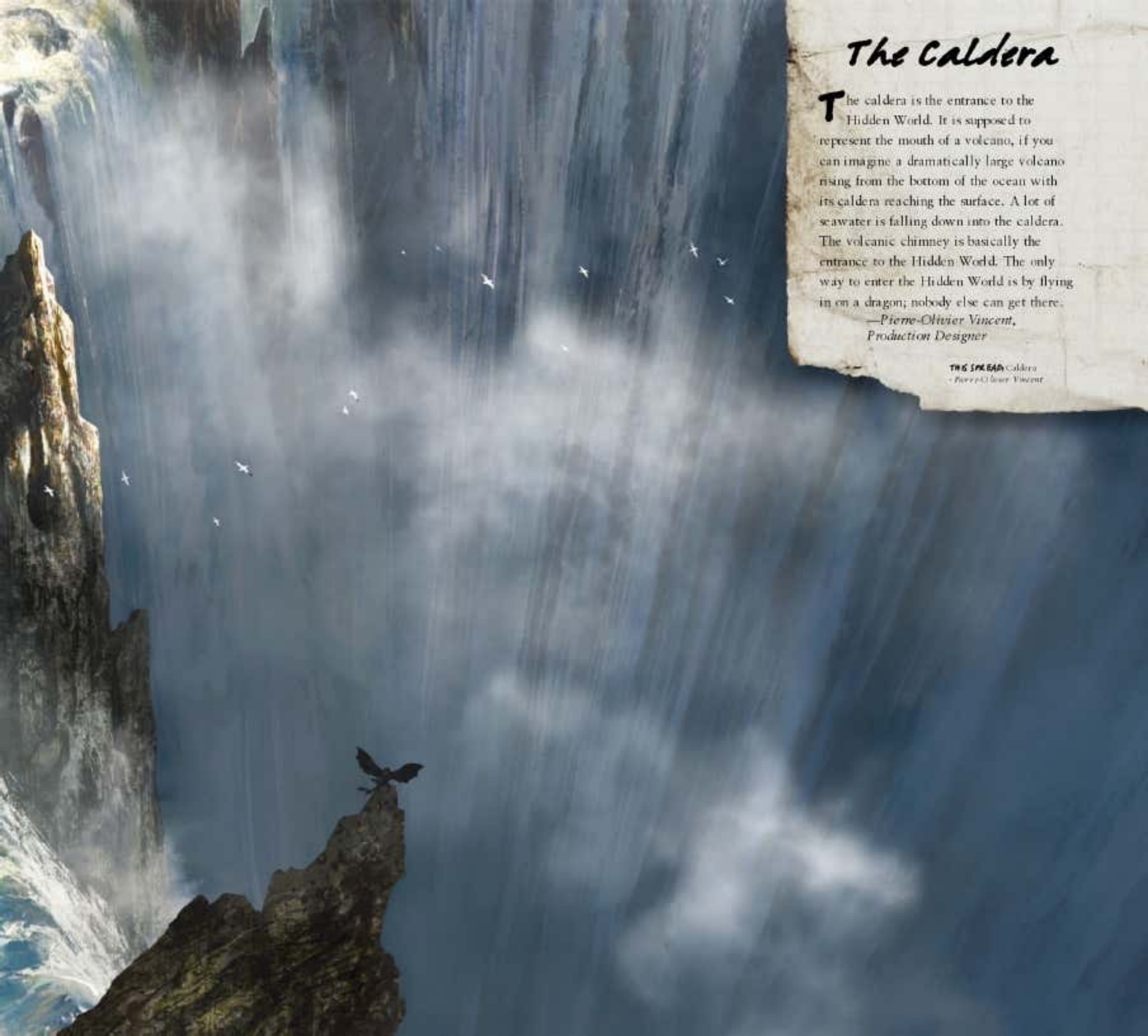


Who needs Valhalla? We've got New Berk

—FROM THE SCREENPLAY BY DEAN DEBLOIS



FAR LEFT: New Berk Tower Concepts - *Kirsten Kawamura*
LEFT: New Berk Tower Final - *Kirsten Kawamura*
ABOVE: New Berk Tree Studies - *Woonyoung Jung*

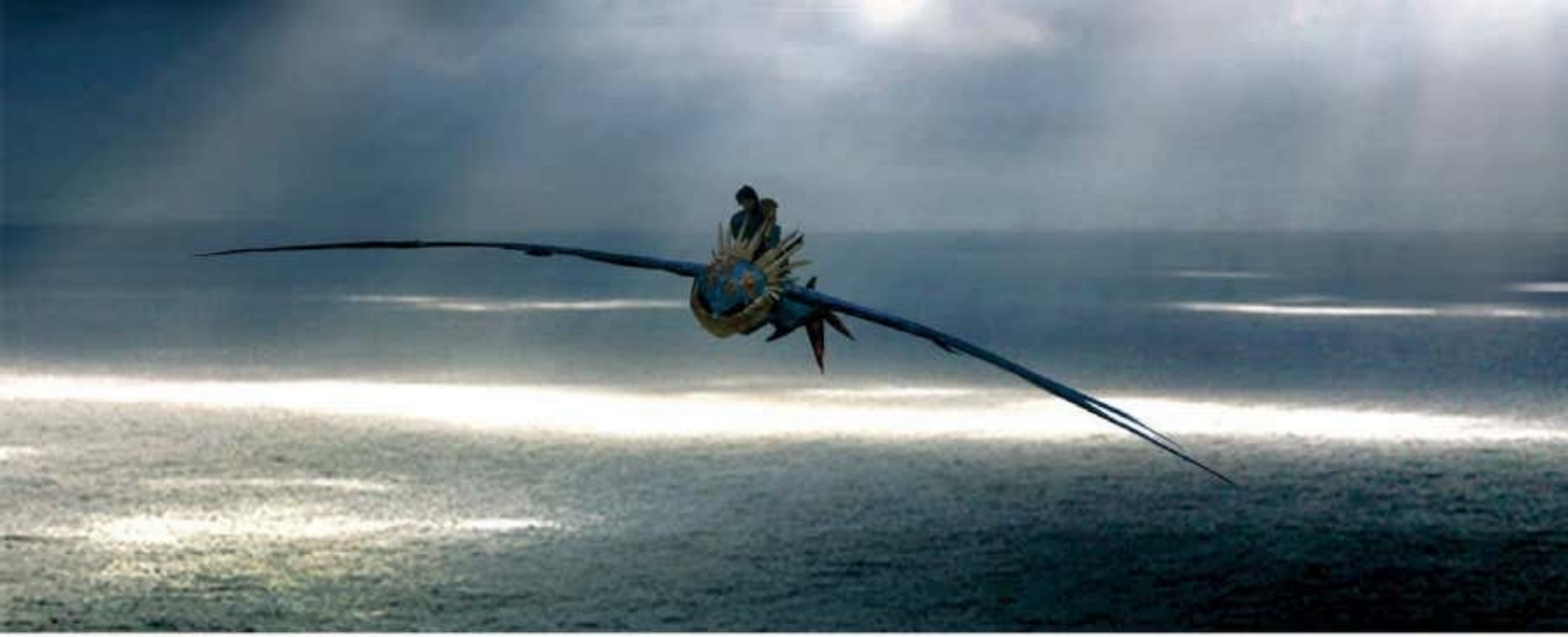


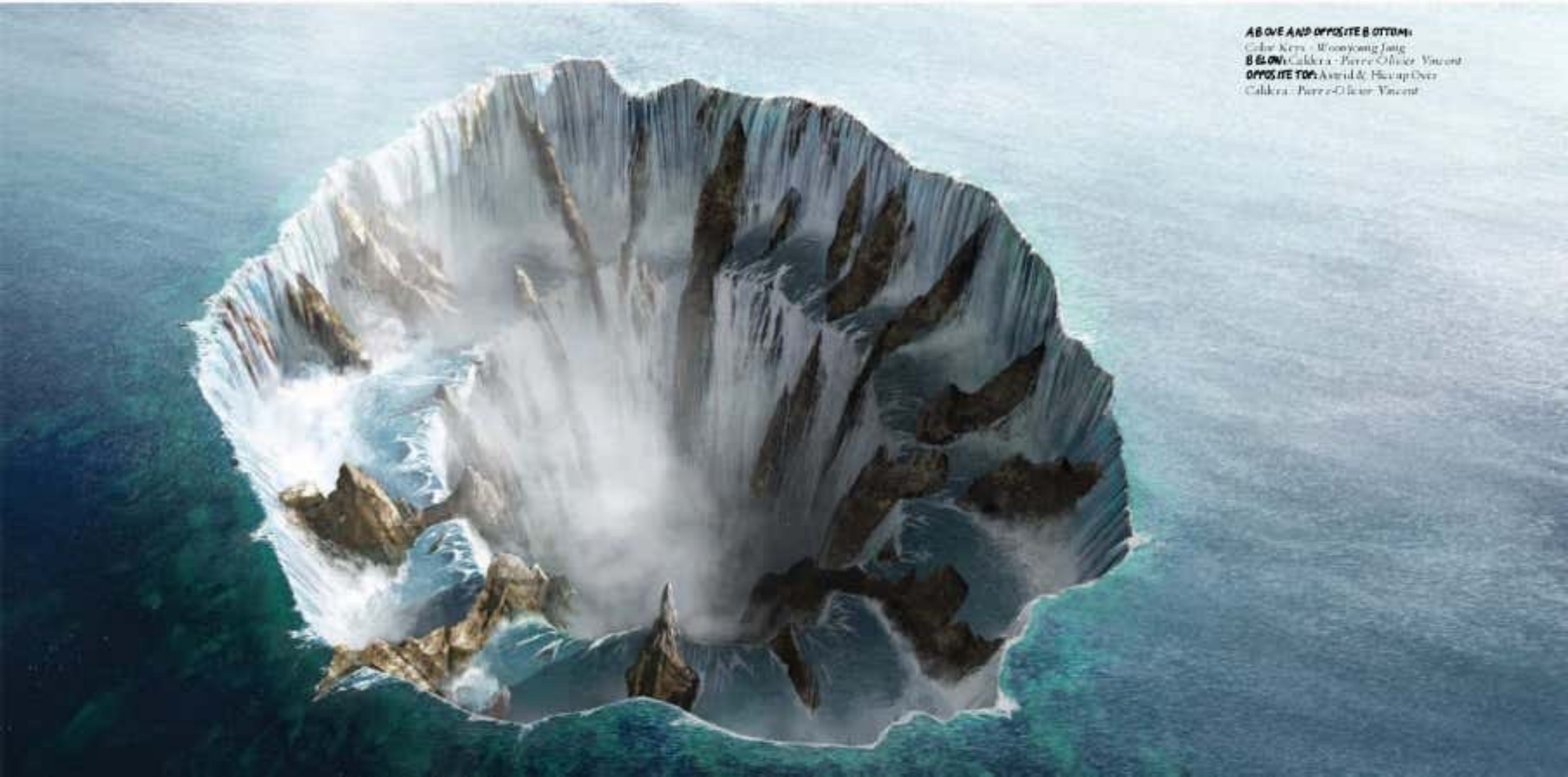
The Caldera

The caldera is the entrance to the Hidden World. It is supposed to represent the mouth of a volcano, if you can imagine a dramatically large volcano rising from the bottom of the ocean with its caldera reaching the surface. A lot of seawater is falling down into the caldera. The volcanic chimney is basically the entrance to the Hidden World. The only way to enter the Hidden World is by flying in on a dragon; nobody else can get there.

—Pierre-Olivier Vincent,
Production Designer

THIS SPREAD: Caldera
• *Pierre-Olivier Vincent*





ABOVE AND OPPOSITE BOTTOM:
Color Keys · Woonyoung Jang
BELOW: Caldera · Pierre-Olivier Vincent
OPPOSITE TOP: Astrid & Hiccup Over
Caldera · Pierre-Olivier Vincent

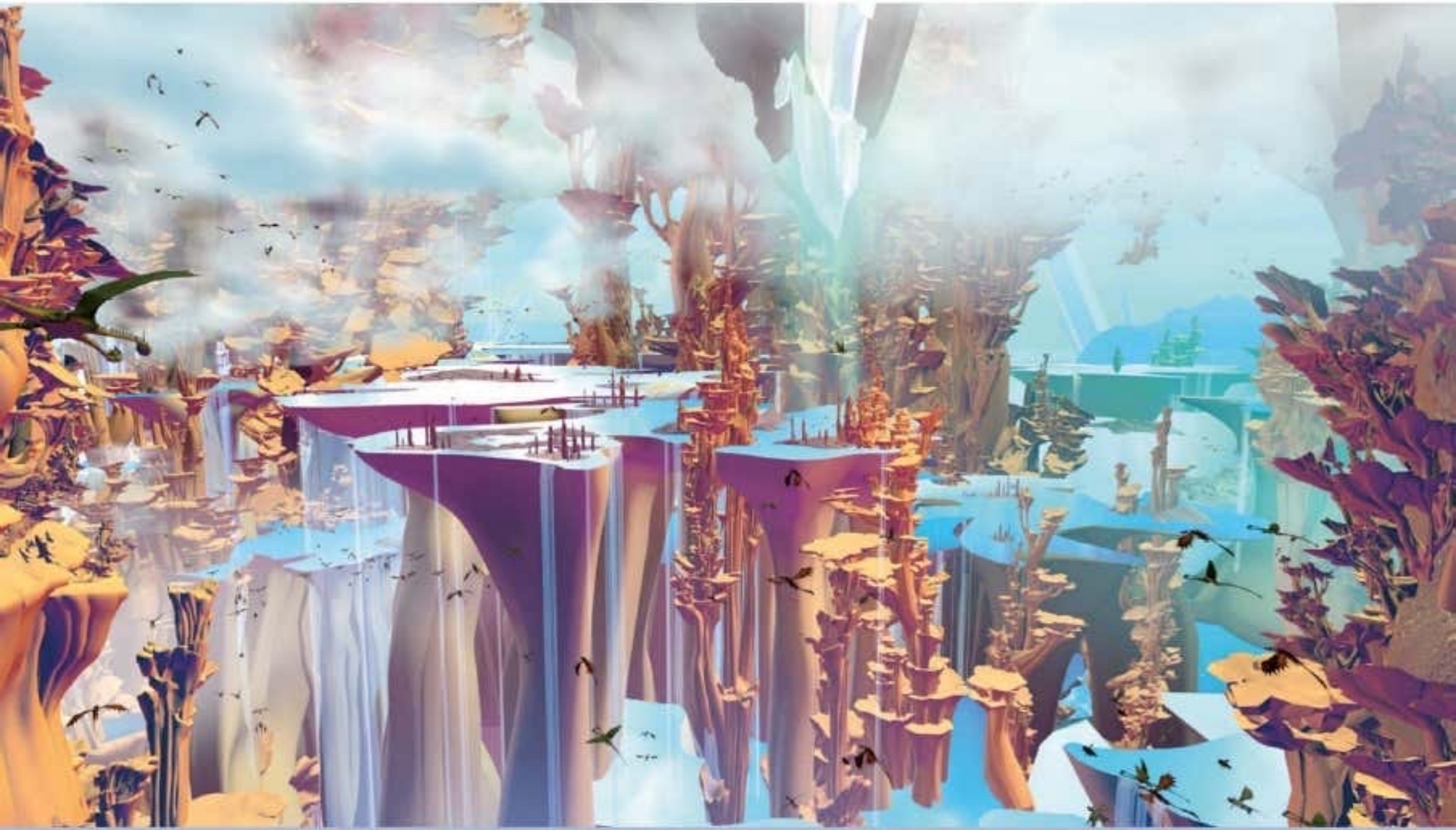
The Hidden World

I'd been toying with the idea of the Hidden World as far back as the last movie. I was thinking that maybe Valka was in search of a place she suspected was like an elephant graveyard where dragons vanish after a certain age. But I didn't want to make it seem like an old-age home for dragons. So now it's also a place where dragons originated. Here's where they're born and then venture out into the upper world. All the dragons belong to a place deep beneath our world that runs below the oceans and under the continents. The Hidden World is this spiraling, interconnected, vast network of corridors and chambers that span the globe.

—Dean DeBlois, Writer, Director, Executive Producer

The biggest design challenge in any movie is creating a mythical place, and in this film that is the Hidden World. It's a dream come true for a production designer, albeit a daunting one, and one that ultimately had to bear the subtitle of the movie. Pierre-Olivier Vincent and Dean are so immersed in the mindset of dragons, they have imagined and created an incredible fantasy ecosystem that has realistic tethers to reptile biology and luminescent geology. It feels like it really could exist, in the earth, beneath us, the home of all dragons.

—Brad Lewis, Producer



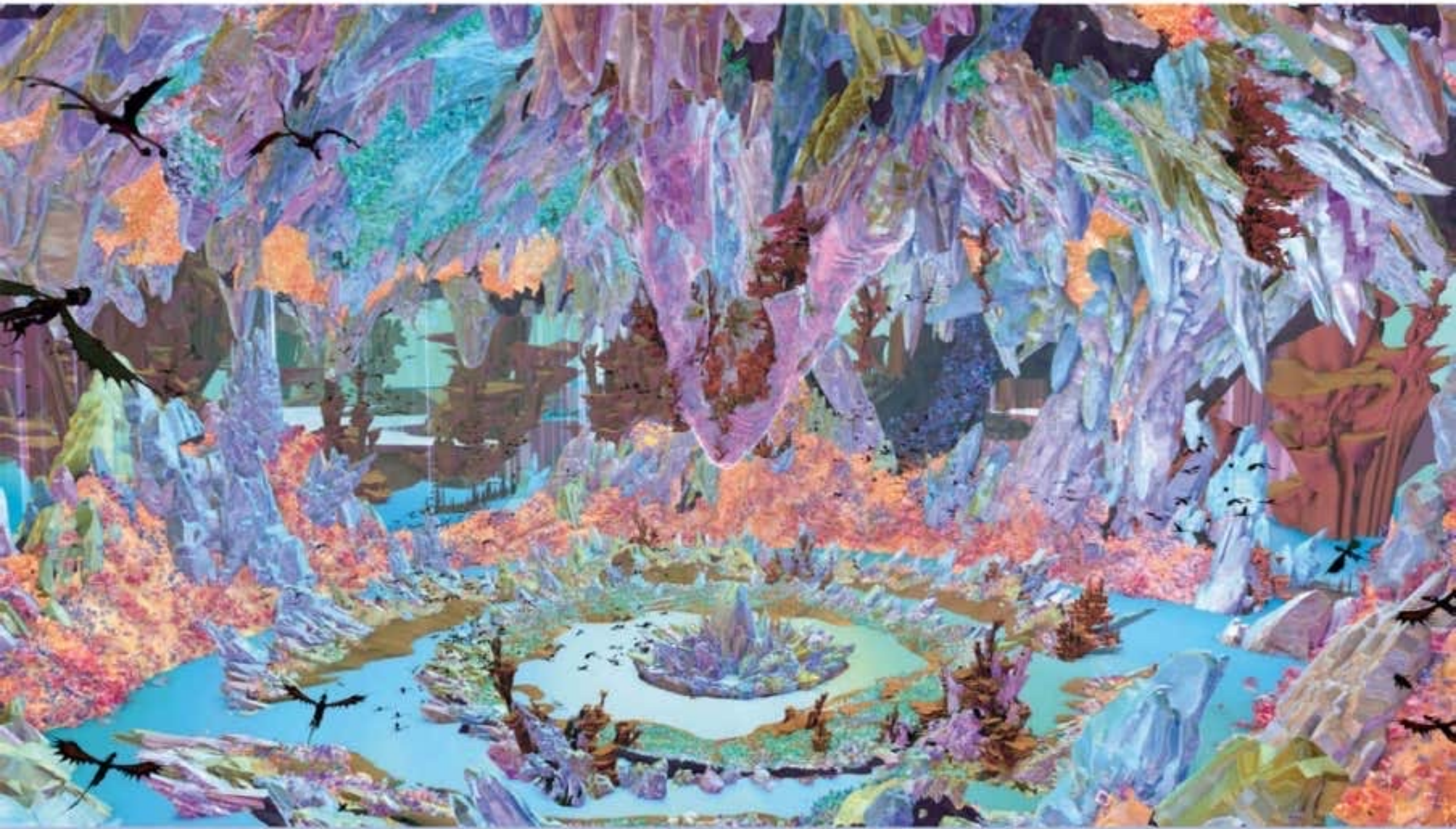
BELOW LEFT: Hidden World, Crystal Caves Art Concept Model - *Philippe Brochu*
BELOW RIGHT: Hidden World, King Island Art Concept Model - *Philippe Brochu*

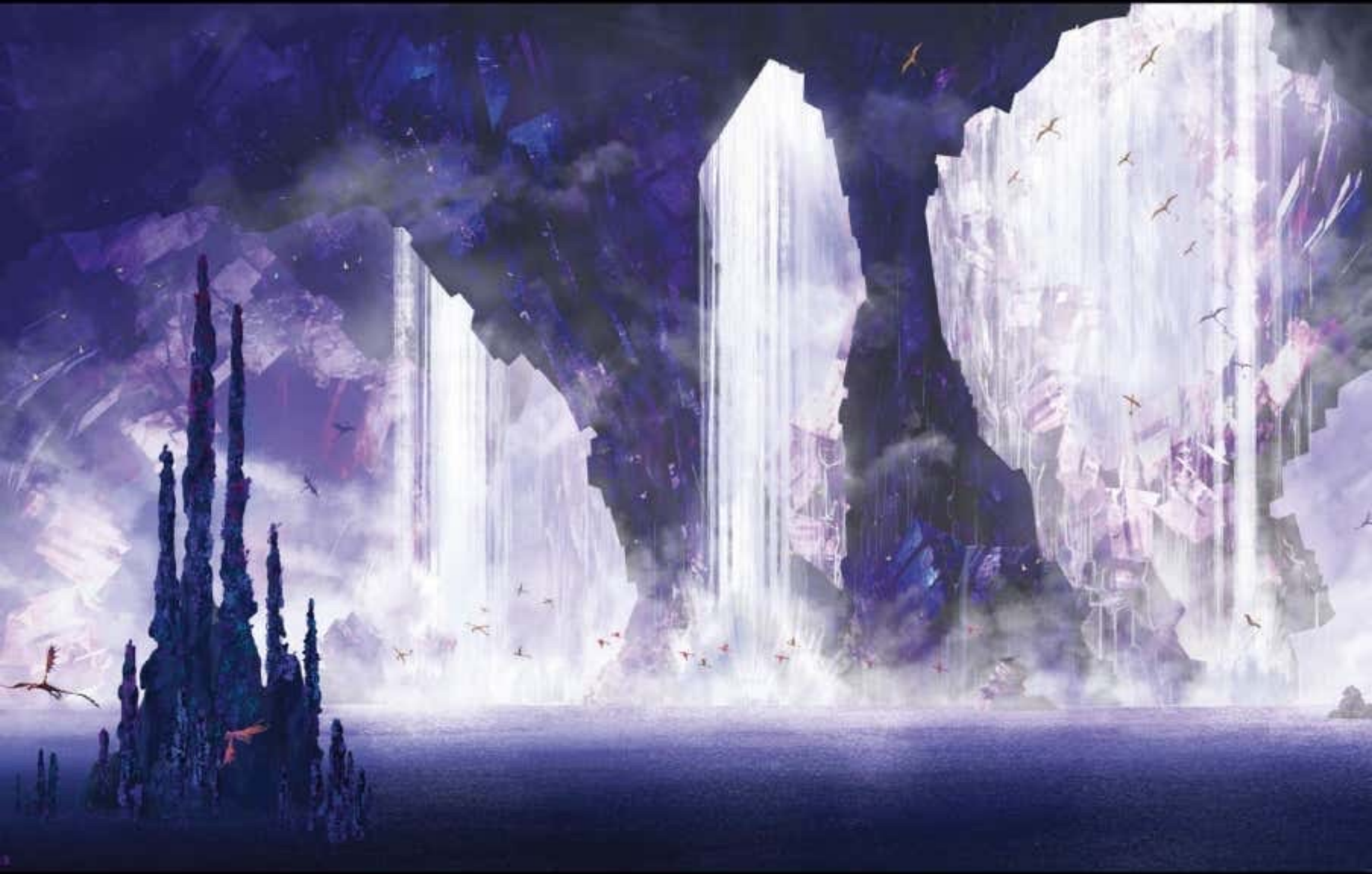
We wanted to show that the Hidden World is where the dragons belong and part of their very being. Two things happen when the dragons fly into this underground world. First, bioluminescent patterns are revealed on their bodies. For most of the dragons, the luminescence is part of the pattern of their scales. On the Light Fury and Toothless, though, new, never-before-seen patterns emerge, and they have a pulsating quality. Then, deep inside the Hidden World, the entire place just glows with bioluminescence, demonstrating the connection between the animals and their environment.

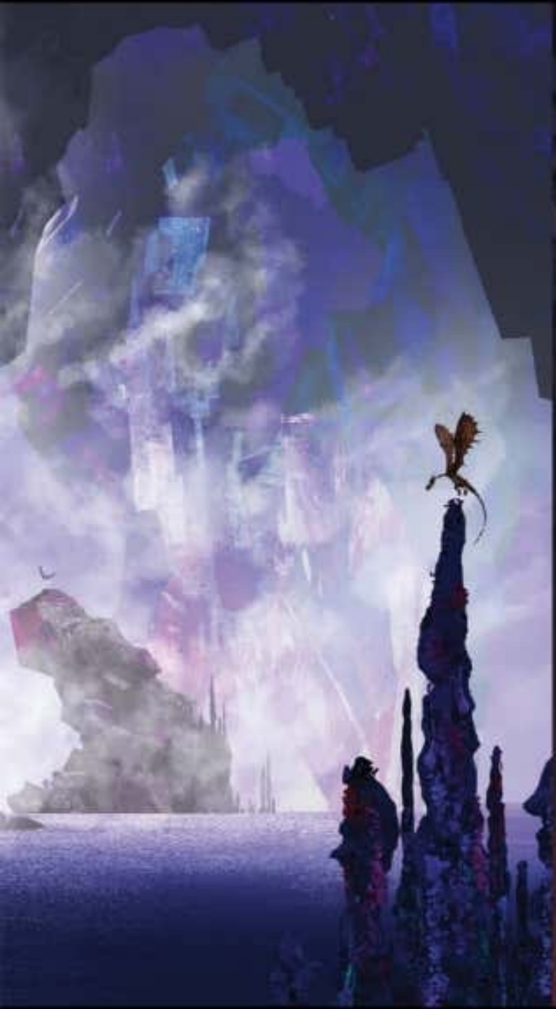
—*Pierre-Olivier Vincent, Production Designer*

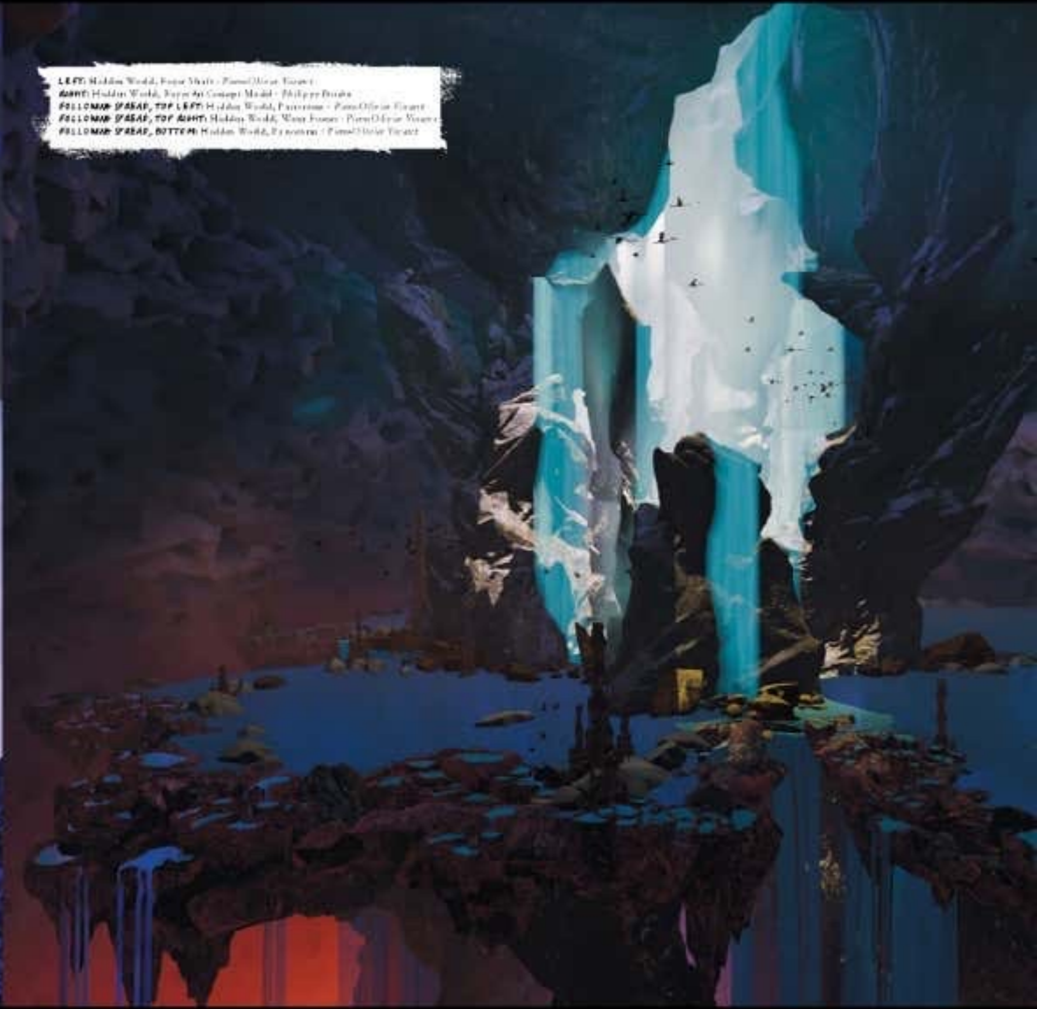
The Hidden World represents the greatest creative and technical challenge we have ever faced at DreamWorks. The Hidden World is an underworld ecosystem of endless chambers, interconnected rivers, lakes and waterfalls, coral, bioluminescent plants, and crystals. There are enormous crowds of dragons. At one point our heroes are surrounded by 42,000 Fireworms. We also had large amounts of intricate geometry, and complex lighting interactions, reflecting and refracting through crystals and water simulations. Our artists were challenged to translate somewhat magical ideas into something that felt tangible and plausible.

—*Dave Walvoord, Visual Effects Supervisor*

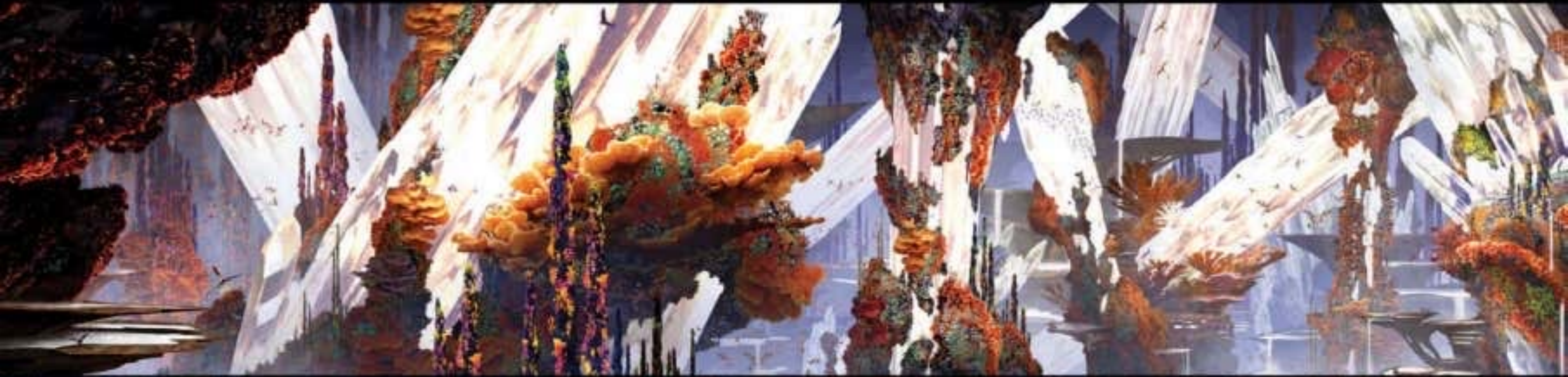


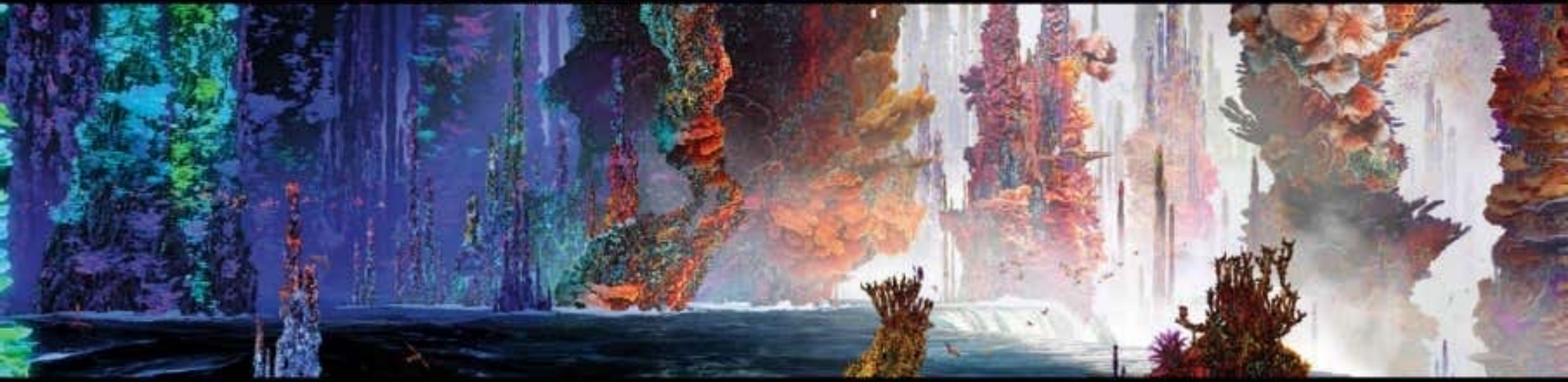


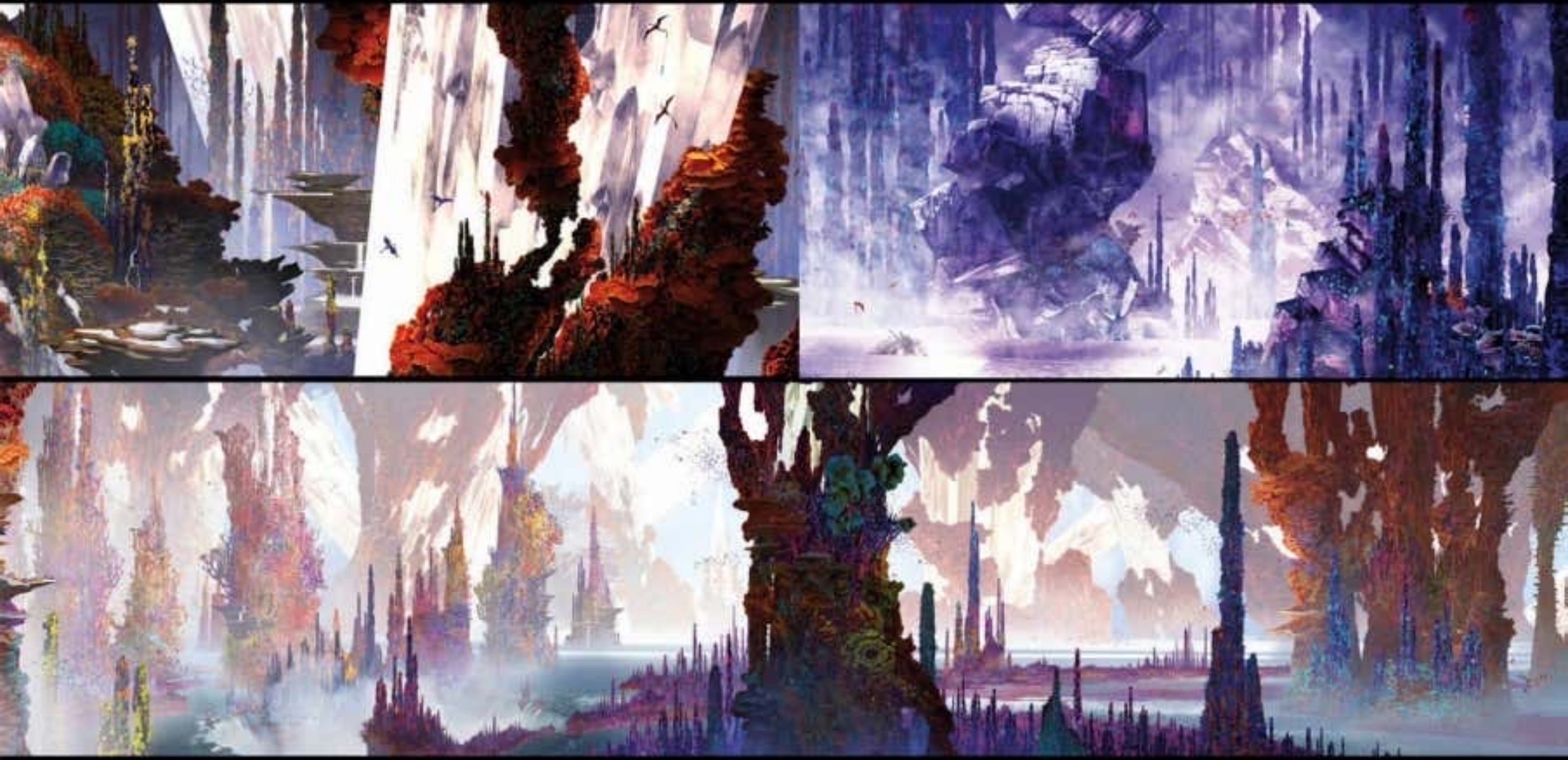


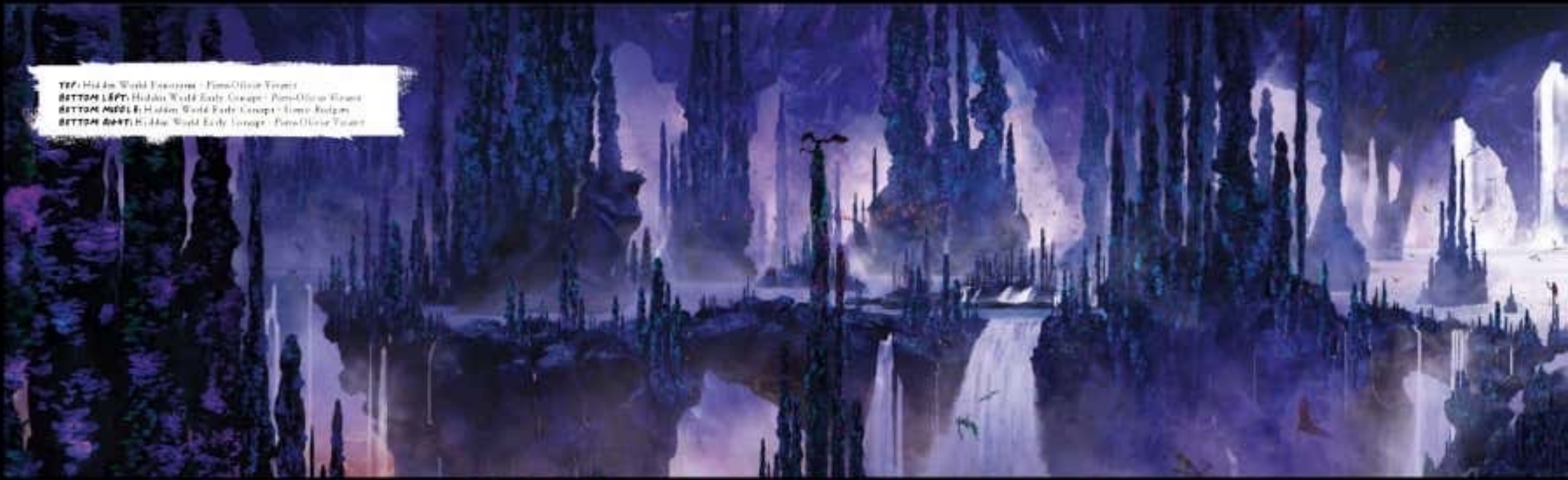


LEFT: Hidden World, Foyer Shafts · Pierre-Olivier Vincent
RIGHT: Hidden World, Foyer Art Concept Model · Philippe Brochu
FOLLOWING SPREAD, TOP LEFT: Hidden World, Panorama · Pierre-Olivier Vincent
FOLLOWING SPREAD, TOP RIGHT: Hidden World, Water Feature · Pierre-Olivier Vincent
FOLLOWING SPREAD, BOTTOM: Hidden World, Panorama · Pierre-Olivier Vincent







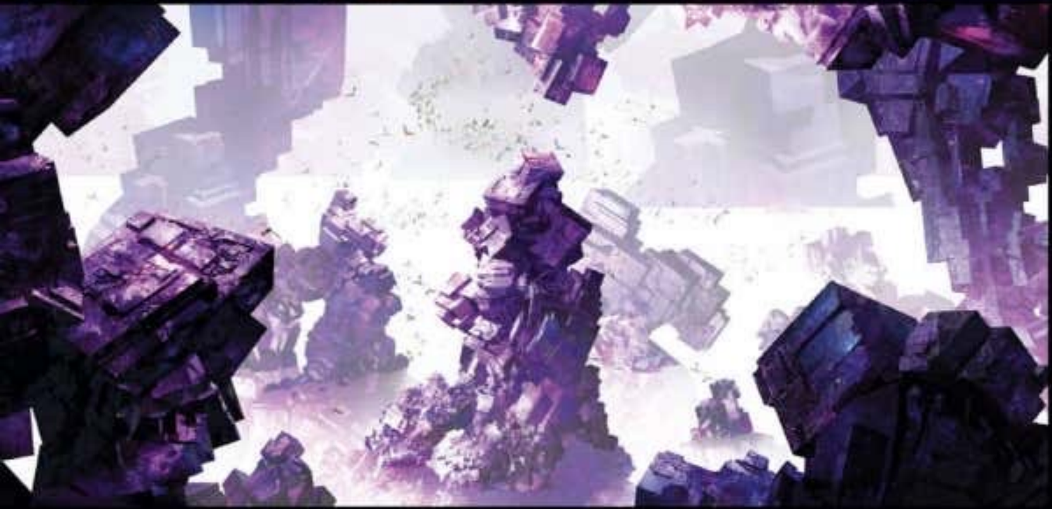


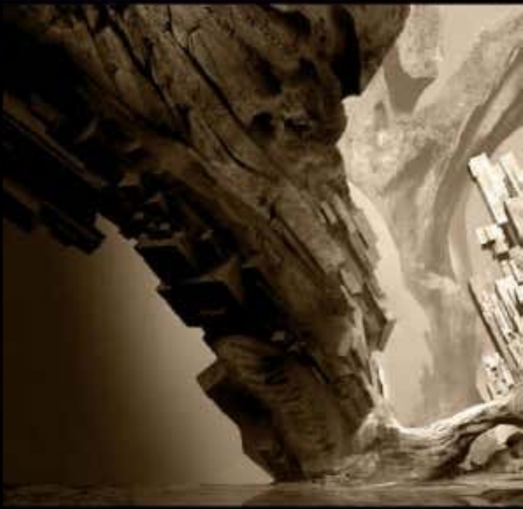
TOP: Hidden World Panorama - Pierre-Olivier Vincent

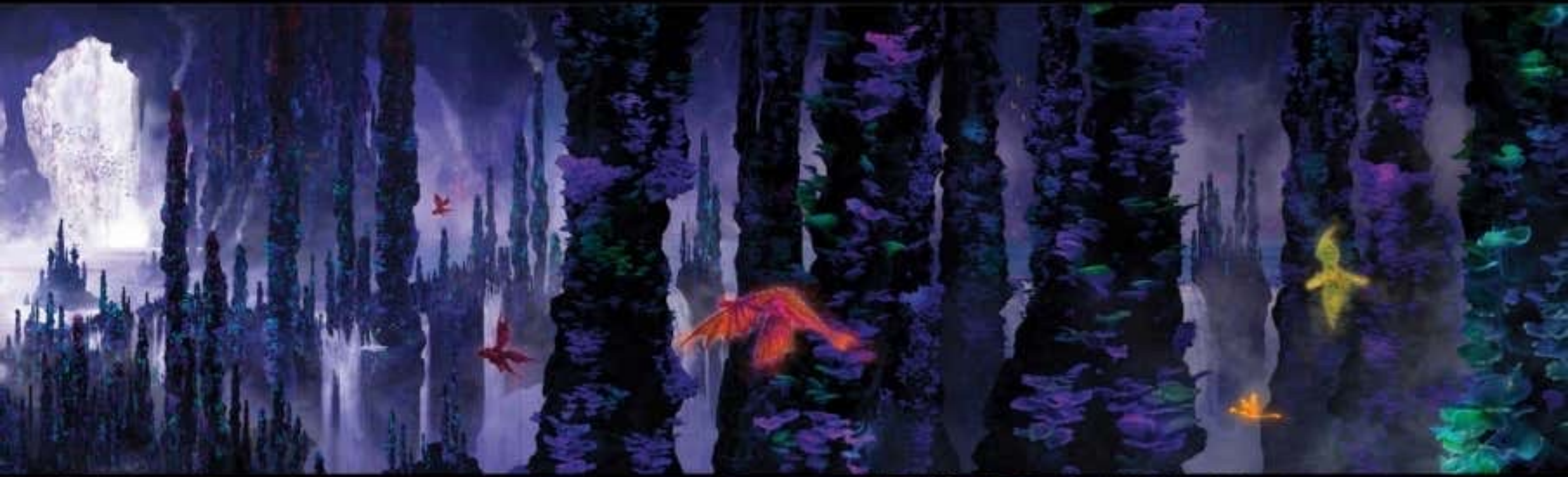
BOTTOM LEFT: Hidden World Early Concept - Pierre-Olivier Vincent

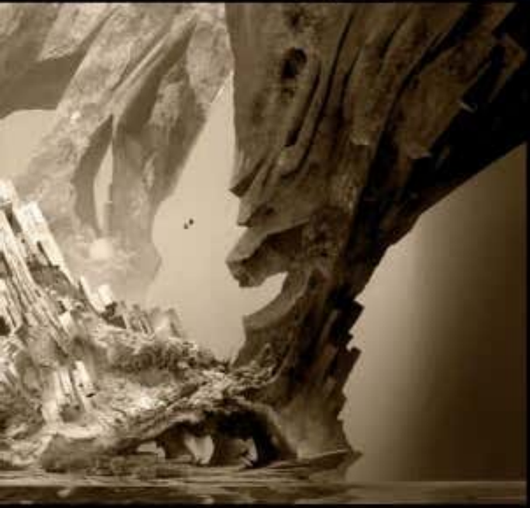
BOTTOM MIDDLE: Hidden World Early Concept - Simon Rodgers

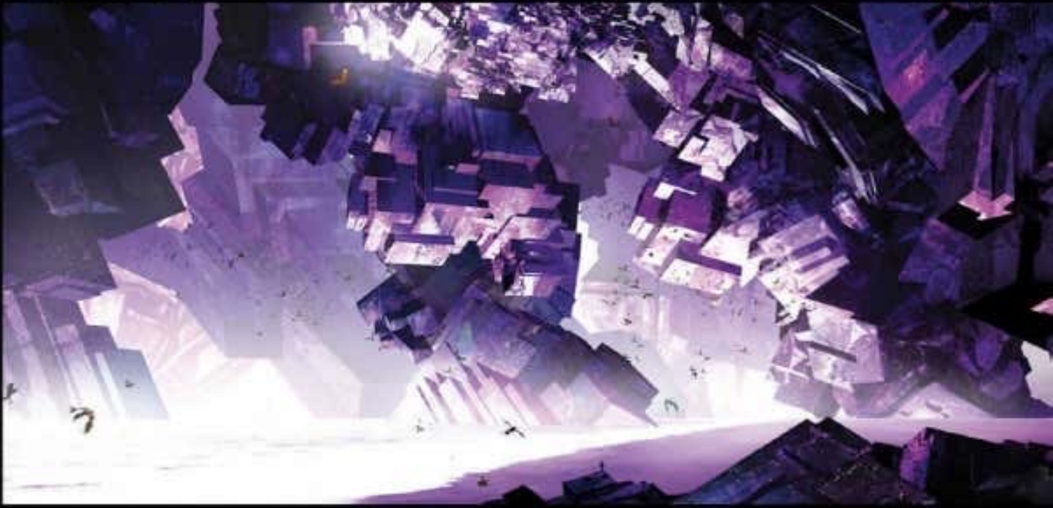
BOTTOM RIGHT: Hidden World Early Concept - Pierre-Olivier Vincent

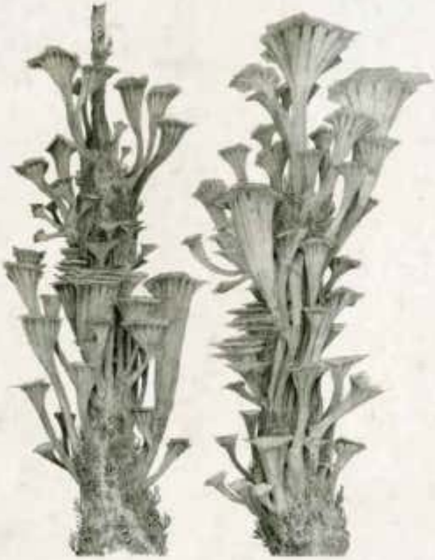








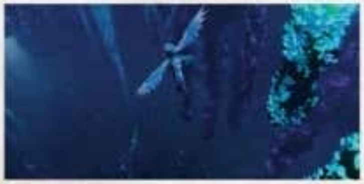




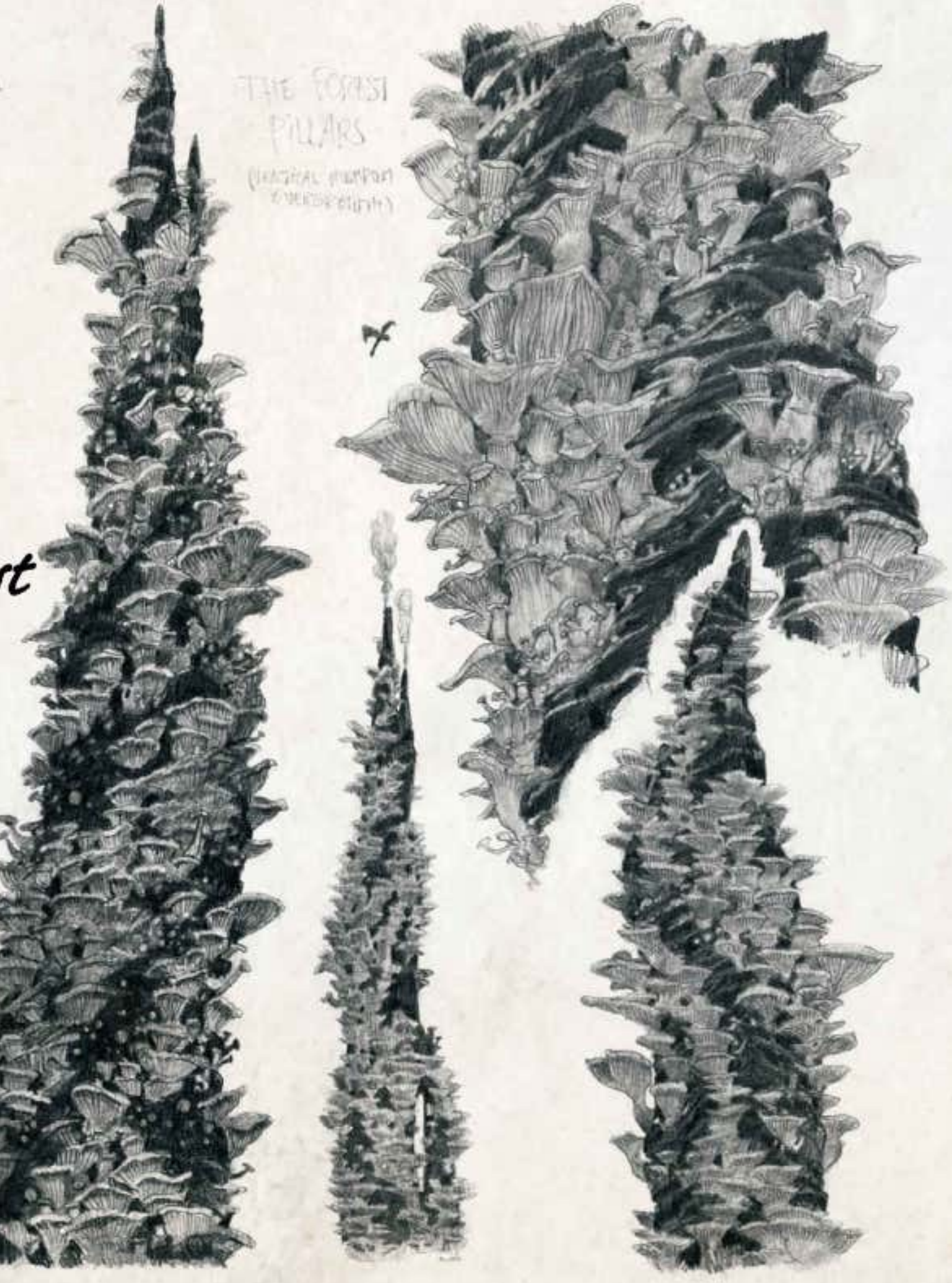
The Mushroom Forest

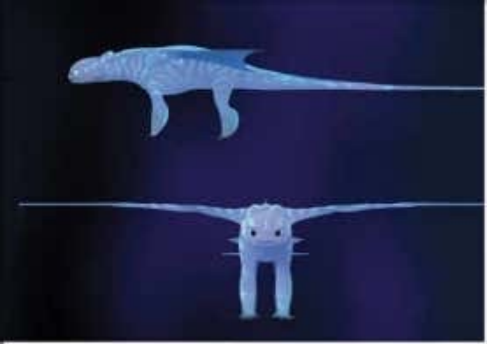
Once through the caldera you access a network of caves underneath the level of the ocean, deep in the crust of the Earth. It's a bit of a maze, meant to, once again, emphasize that without a dragon you're lost. The dragons fly through the labyrinth and then reach the Mushroom Forest, where all the bioluminescence is revealed.

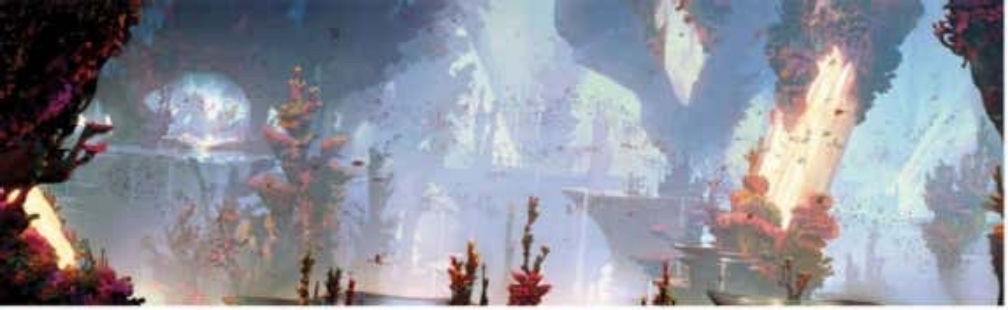
—*Pierre-Olivier Vincent,*
Production Designer

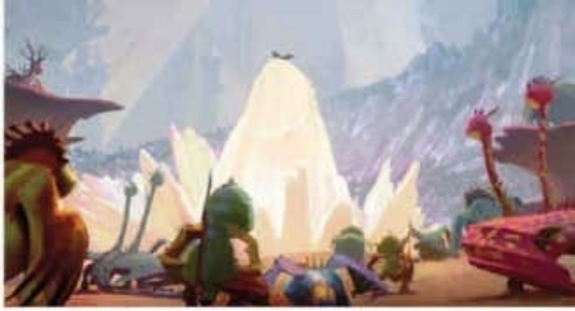


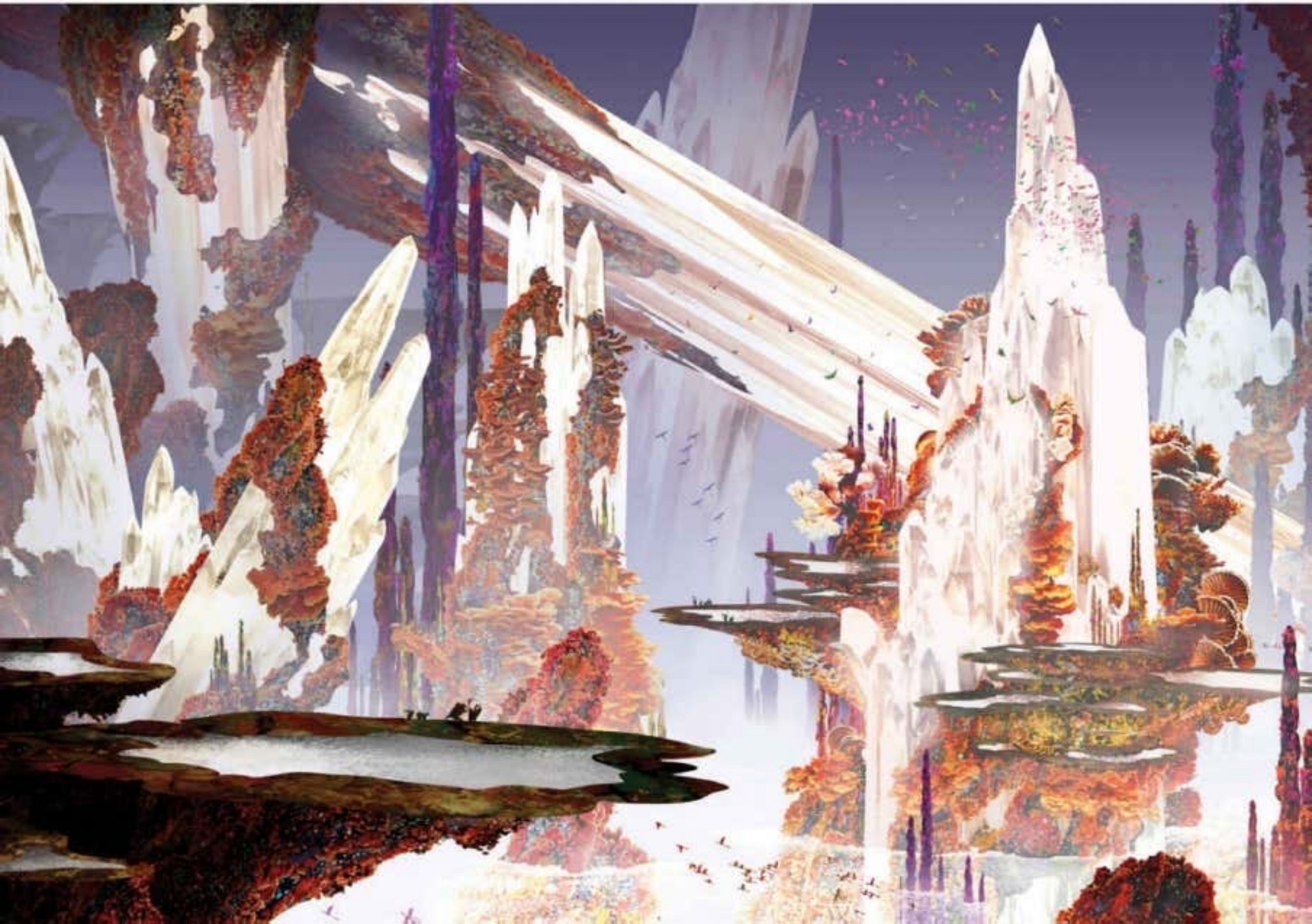
TOP AND RIGHT: Hidden World, Mushroom Forest Pillars · Nicolas Weis · *pencil*
ABOVE: Color Key · *Woonyoung Jung*
OPPOSITE, TOP AND MIDDLE LEFT: Light Fury, Toothless, and Variant Bioluminescent Studies · *Woonyoung Jung*
OPPOSITE, BOTTOM LEFT: Hidden World, Mushroom Forest Art Concept Model · *Philippe Brochu*
OPPOSITE, FAR RIGHT: Hidden World, Mushroom Forest · *Pierre-Olivier Vincent*

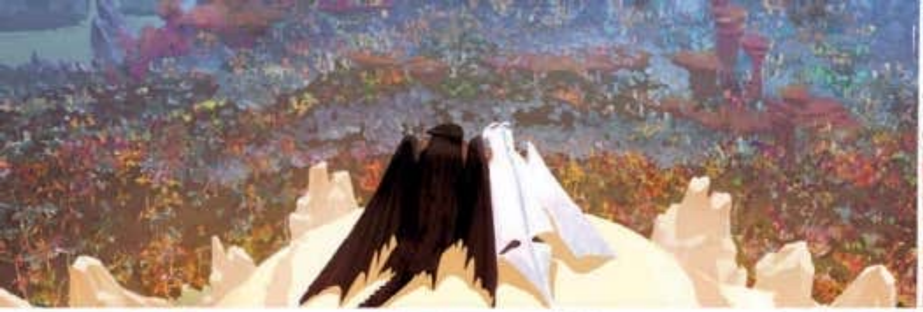


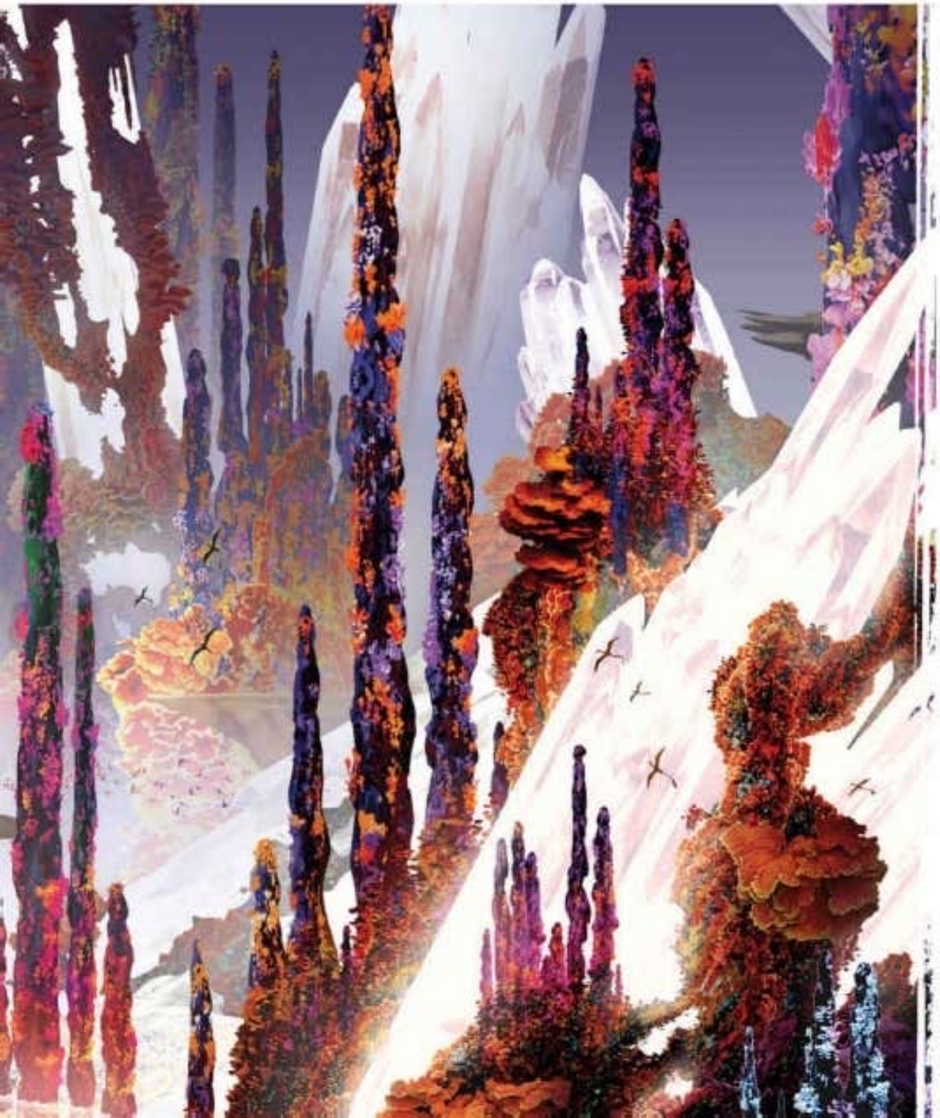












King Island

At the center point of the Hidden World is King Island, the seat of the alpha. When Hiccup and Astrid venture down into the Hidden World—using Stormfly to track Toothless—they witness Toothless and the Light Fury being celebrated by multitudes of dragons. This is both awesome and deeply unsettling to Hiccup, who desperately needs Toothless but realizes the dragons are all totally at home in this foreign place.

—*Dean DeBlois, Writer, Director, Executive Producer*

Located deep inside the Hidden World, King Island is the throne room for the king of dragons. This is where the dragons assemble to celebrate their alpha, Toothless. So, when Toothless arrives, he's brought to this location and placed on his throne, which is a gigantic crystal.

—*Pierre-Olivier Vincent, Production Designer*

The crystal throne on King Island is on a massive scale and was very difficult to create, as giving brilliance to a gem requires indirect, specialized lighting. You don't actually light a crystal, you light what's around it, so it's all about reflection and refraction. Pierre-Olivier Vincent puts his ideas into the artwork, but it's our job to translate those ideas into our world and move around in it. No one knows what they really want until they see it, so it's hard to explain what we're going for. The end result is some version of everyone's ideas. But, honestly, it's one of the fun things about this work.

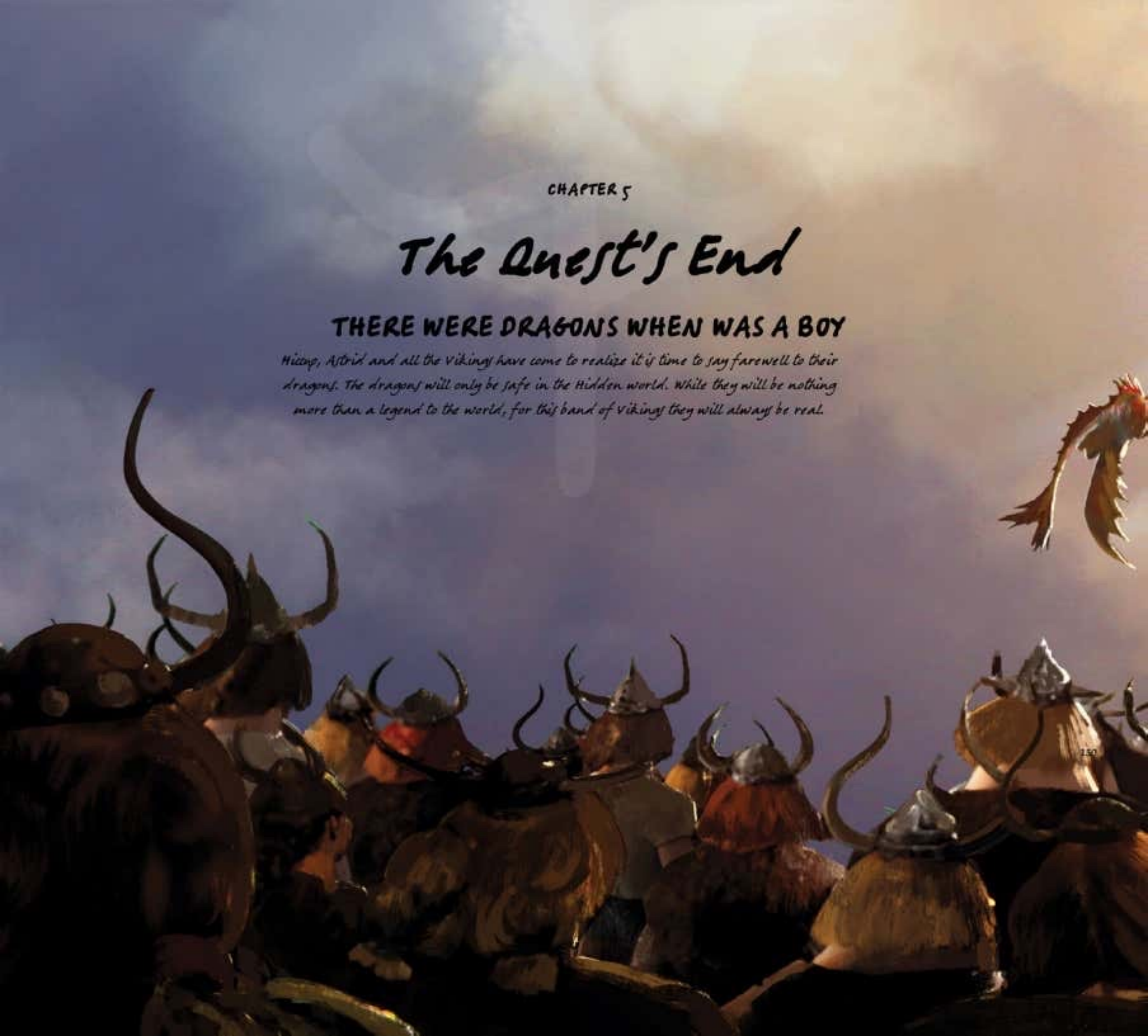
—*Dave Walvoord, Visual Effects Supervisor*

As locations, New Berk and the Hidden World are mirror images. The Hidden World is deep under the ground, inside the crust of the planet. New Berk is high in the sky. They are paired in a color way. New Berk is very lush and green. The Hidden World has warm tones, with a lot of reds.

New Berk is almost like an extruded version of the Hidden World. It's an ironic parallel that the flying dragons end up underground while the Vikings wind up high in the sky.

—*Brad Lewis, Producer*

TOP ROW: Color Keys · *Woonyoung Jung*
LEFT: King Island Concept · *Pierre-Olivier Vincent*
OVERLEAF: Freedom Concept · *Pierre-Olivier Vincent*

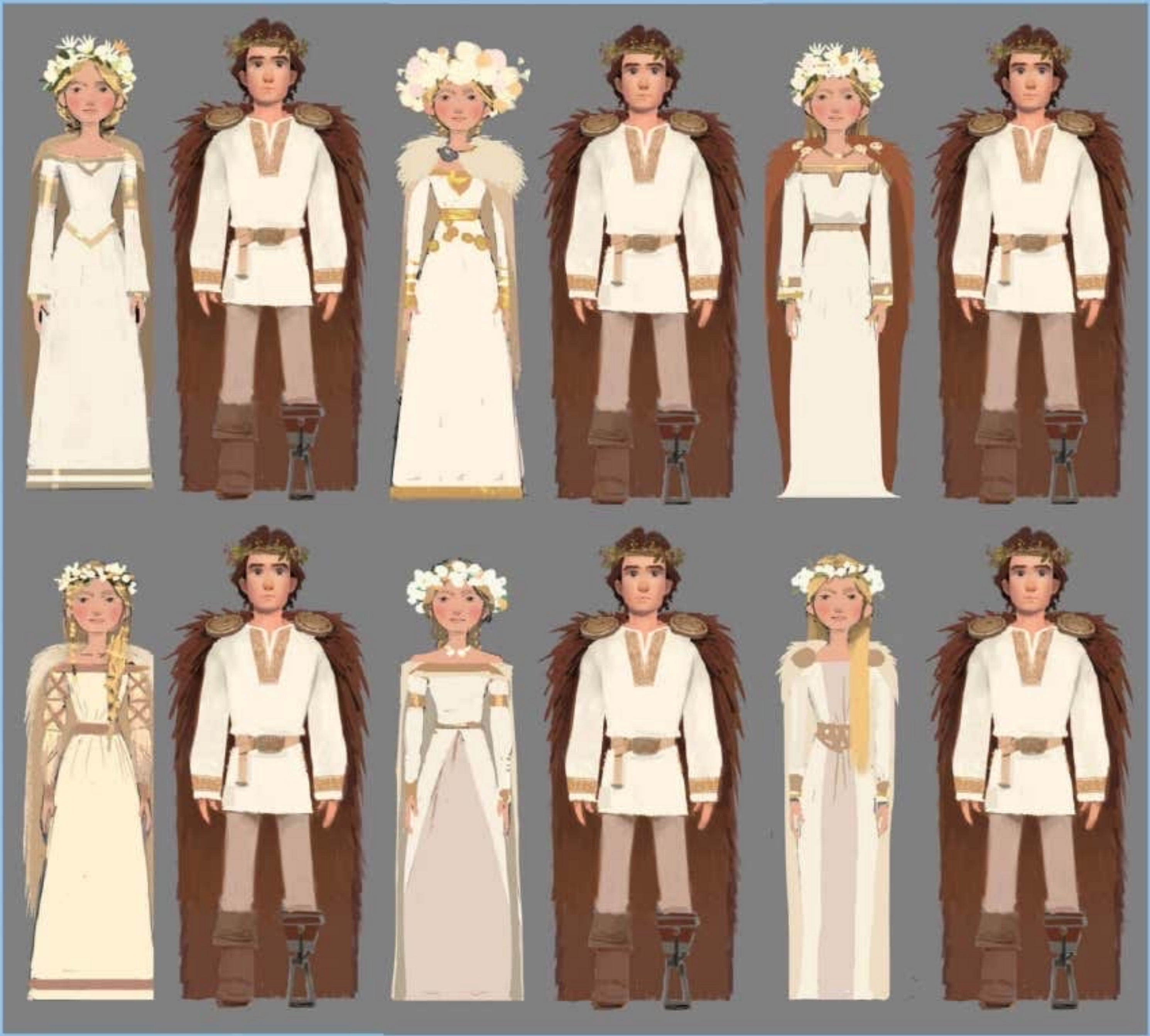


CHAPTER 5

The Quest's End

THERE WERE DRAGONS WHEN WAS A BOY

Hiccup, Astrid and all the Vikings have come to realize it is time to say farewell to their dragons. The dragons will only be safe in the Hidden world. While they will be nothing more than a legend to the world, for this band of Vikings they will always be real.



The Wedding

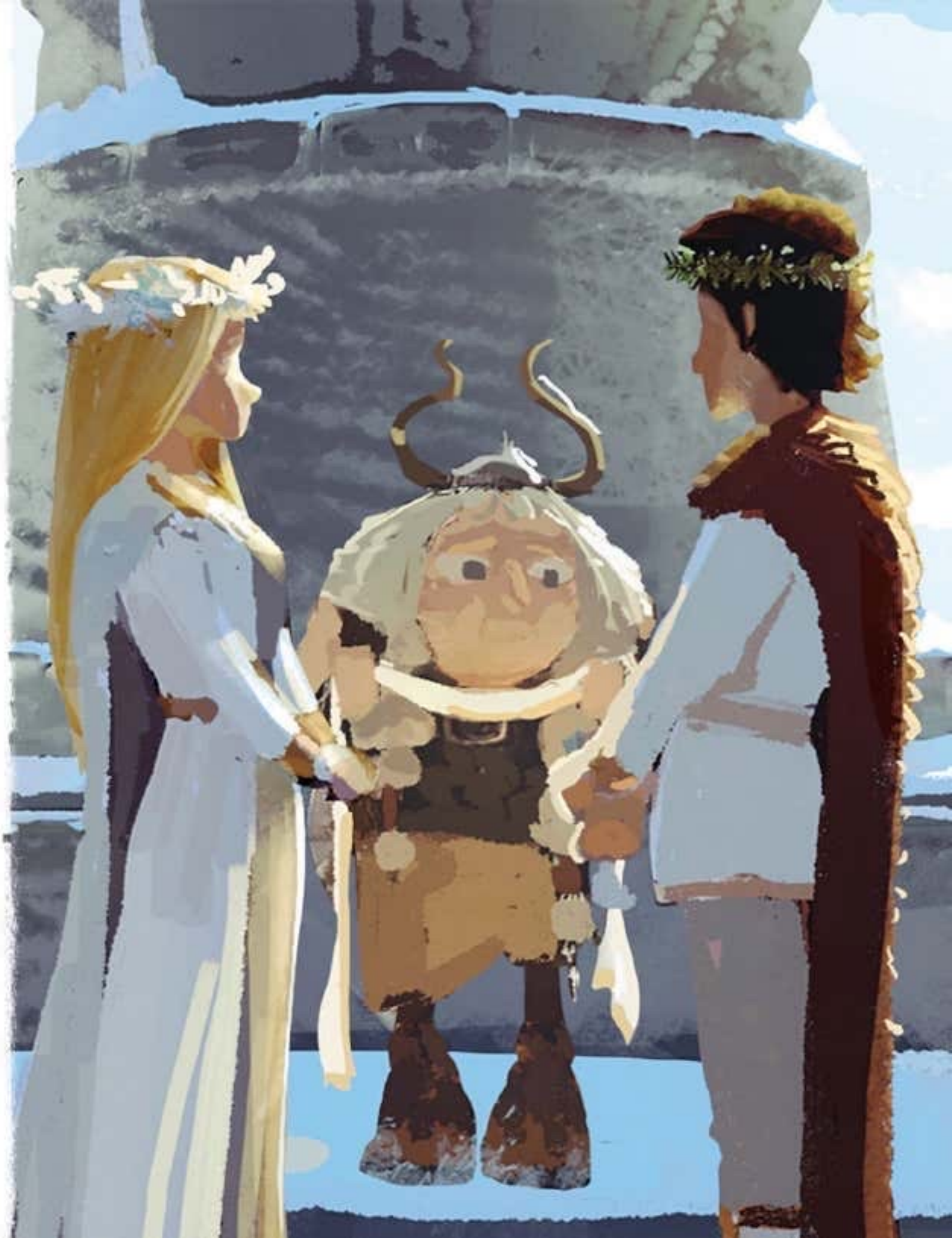
Hiccup's journey in this movie is to become a visionary and thoughtful king, to understand his relationship with Toothless and the place dragons have in the human world. He has to grasp his own culpability in a situation that endangers dragons. Ultimately, the point is that if Hiccup can understand all those things and fully mature as a character, he will be worthy of entering into a relationship with Astrid.

In the end, the wedding is the completion of Hiccup's journey and where he needed to go. Now he can fully accept his responsibilities. The dragons will be safe, and they will all share this secret to the end of time.

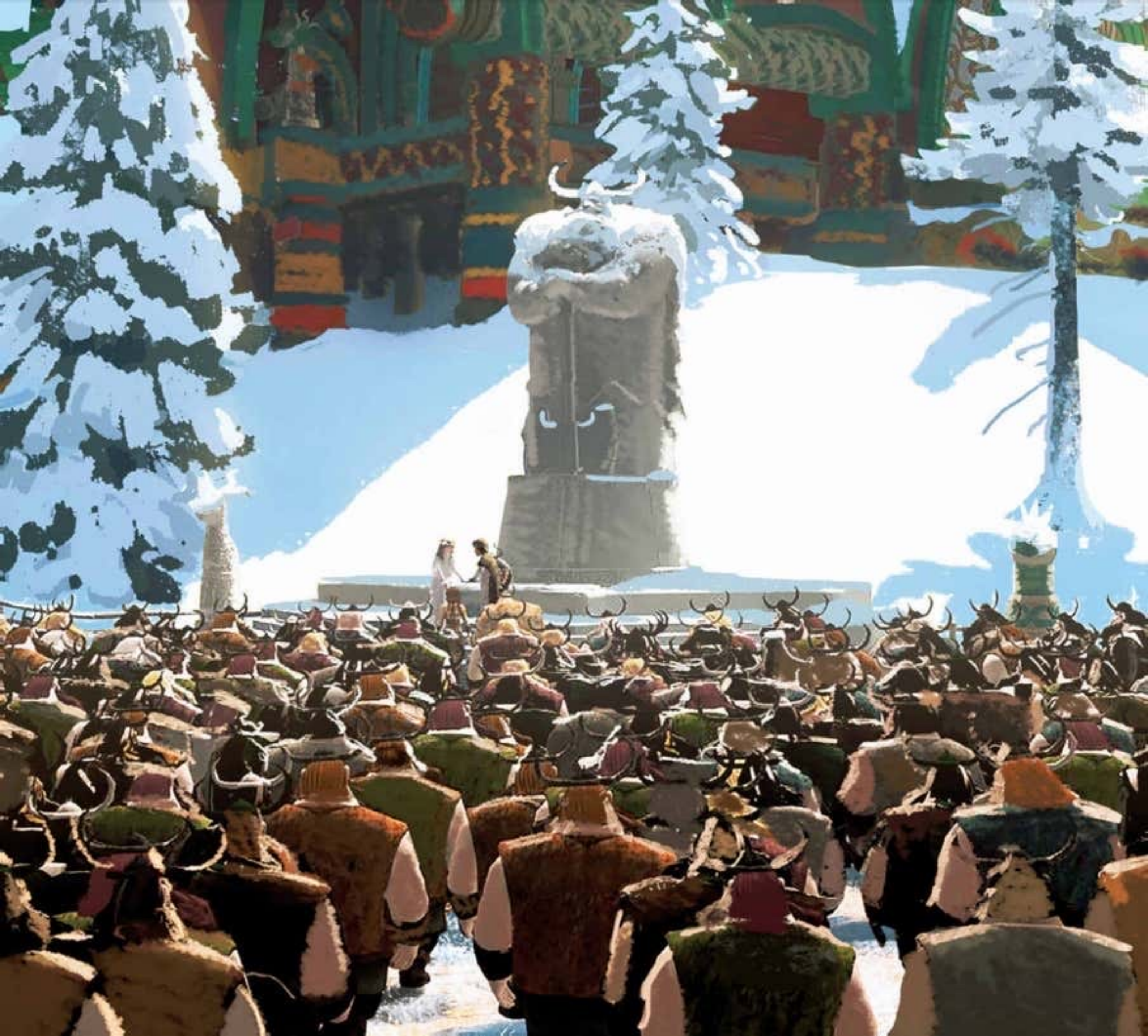
In an earlier version of the movie, for most of the second act, Hiccup was holding on, refusing to acknowledge that he had to let Toothless go. He kept saying he'd never let that happen. But we came to realize that wasn't the Hiccup we know and love, and we made a big change. Now the realization that Hiccup has to let Toothless go doesn't come until the end of the movie, and it's something Astrid helps Hiccup realize. It plays so much better because now Hiccup is not denying it; he just doesn't see clearly.

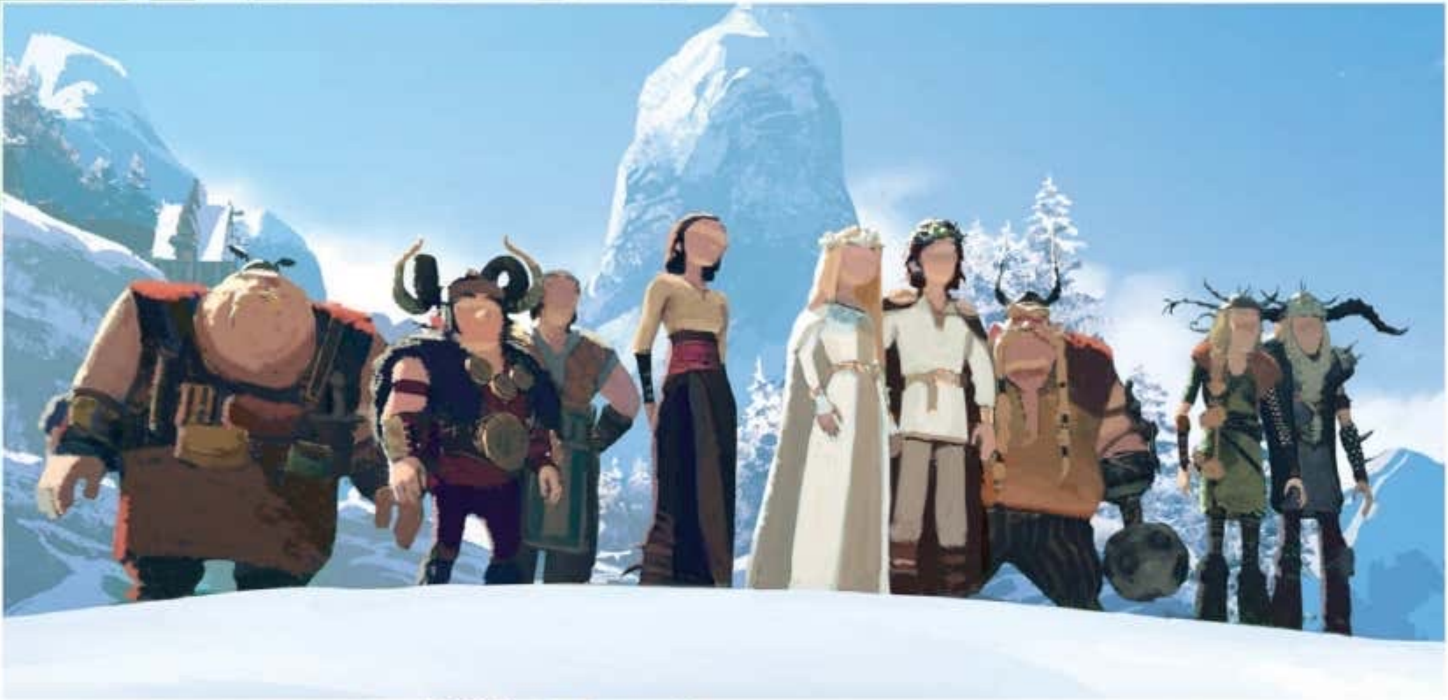
We reframed a lot of the scenes to make Hiccup more in denial than fighting it, which made him more sympathetic and emotional. Now he has earned the ending, and we make it very subtle. He just lets go of the bridle, knowing exactly what has to happen. Once he does that, he fully becomes the leader and the man we want him to be. The wedding that follows is completely earned.

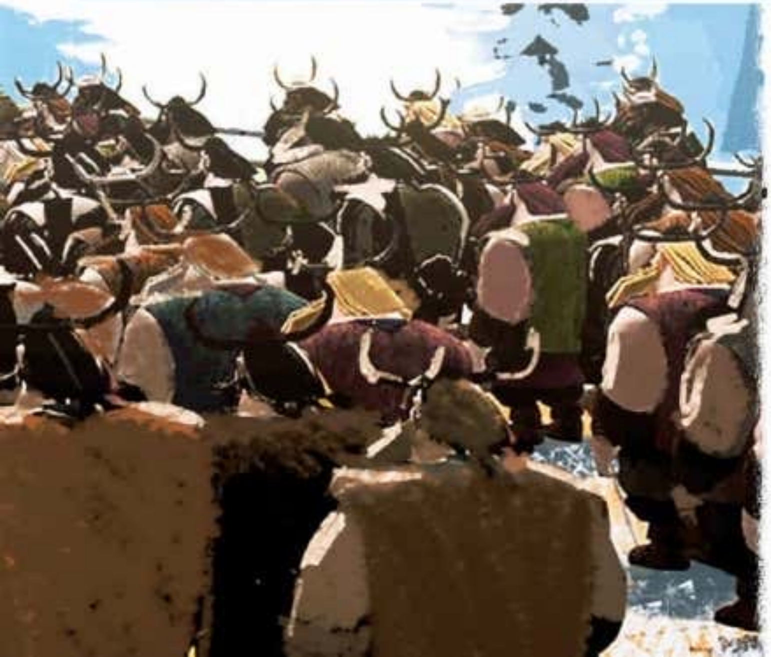
—Chris deFaria,
President, DreamWorks
Feature Animation

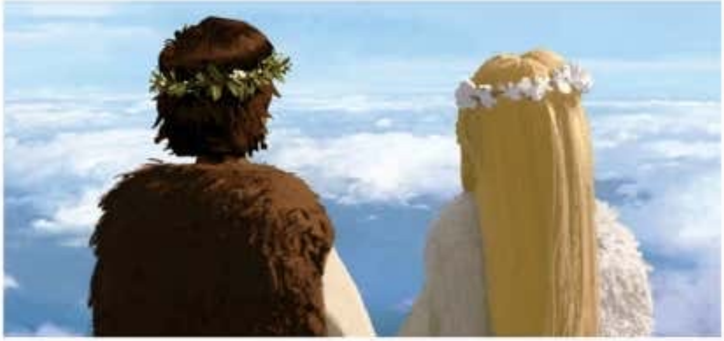


LEFT: Wedding Outfit Concepts • Woonyoung Jung
RIGHT: Color Key • Woonyoung Jung









Hiccup's fantasy of peaceful coexistence between humans and dragons proves unsustainable. Hiccup has to come to terms with his understanding of the end-goal and find the self-confidence to do that on his own. He starts off as a ninety-pound weakling in the first film but finds his power through his relationships with Toothless, his father Stoick, Astrid, and his mother Valka.

—Bonnie Arnold, Producer

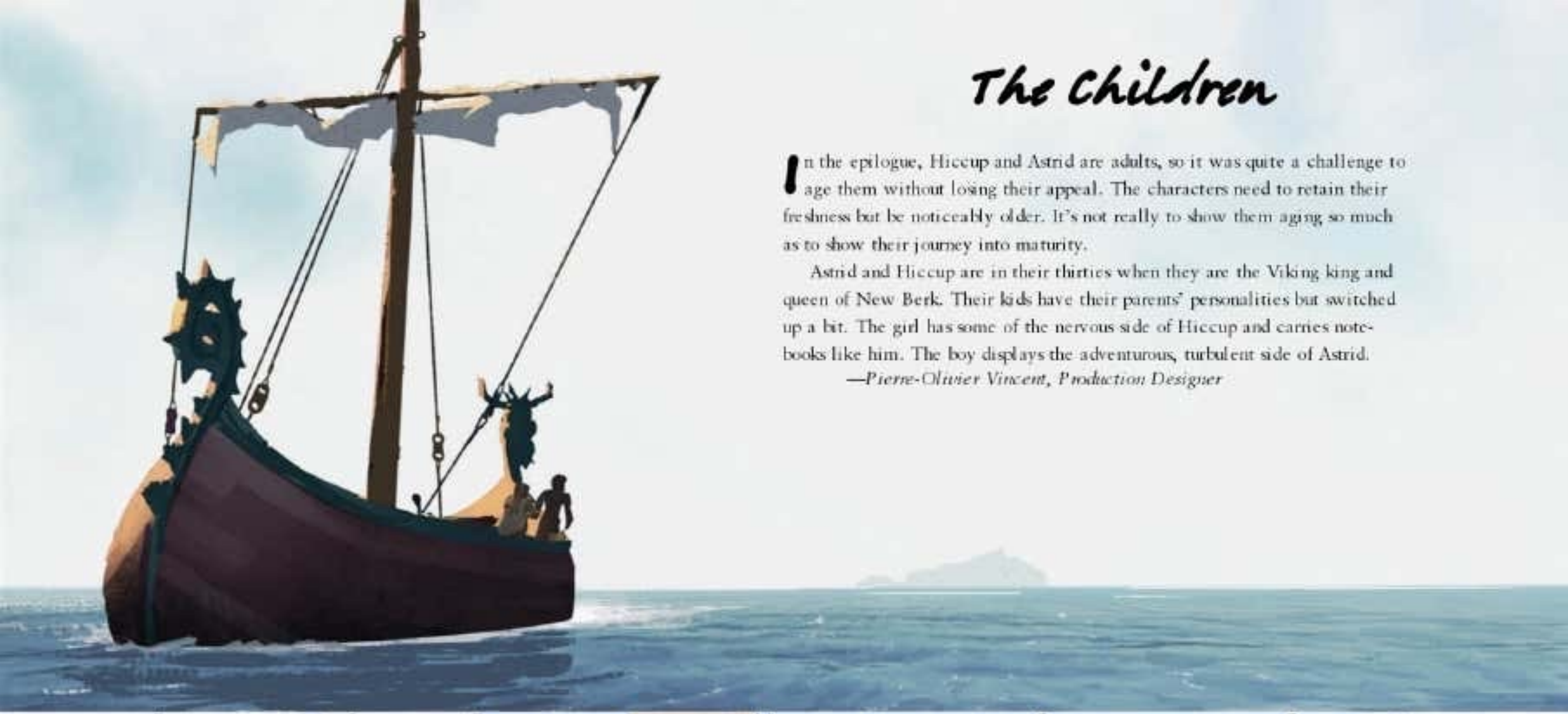
THIS SPREAD: Color Keys - Woonyoung Jung

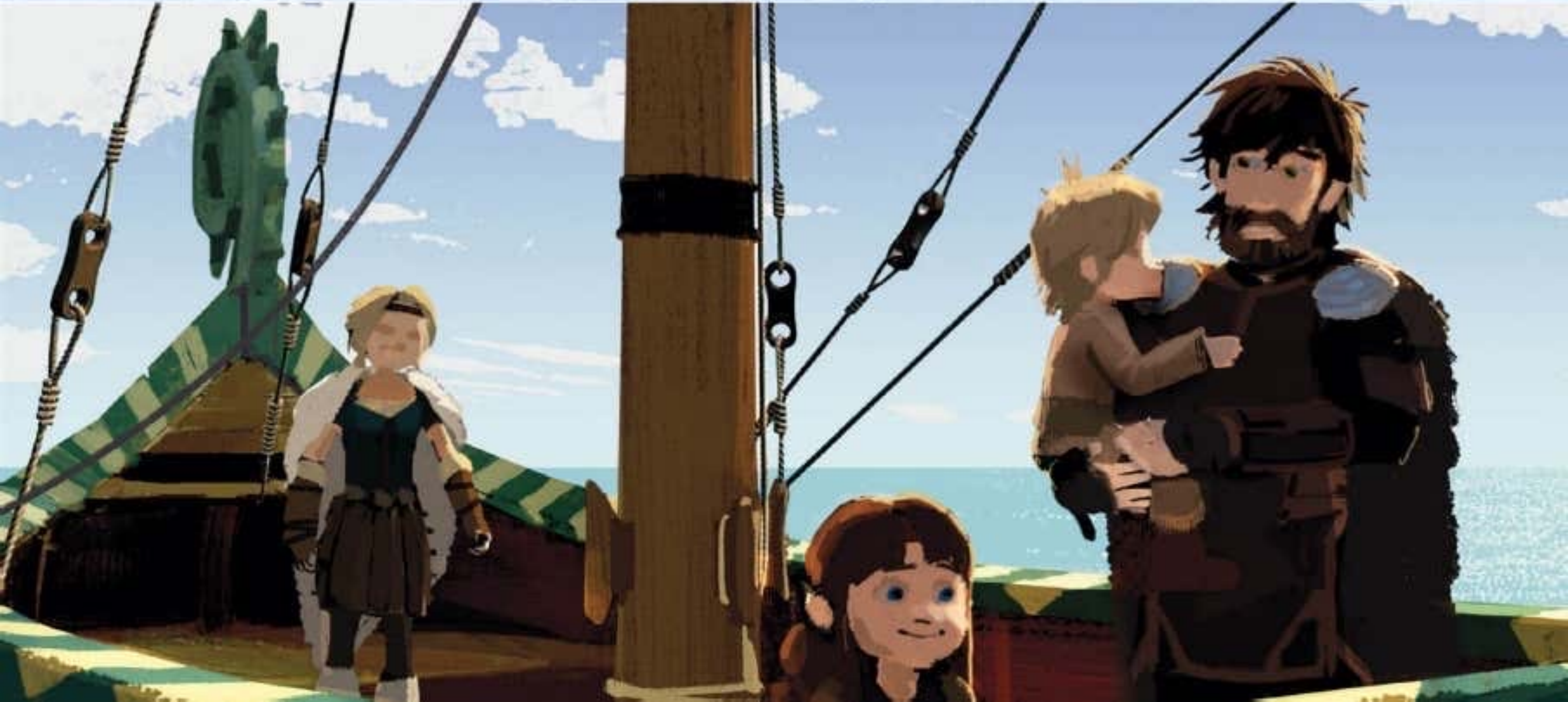
The Children

In the epilogue, Hiccup and Astrid are adults, so it was quite a challenge to age them without losing their appeal. The characters need to retain their freshness but be noticeably older. It's not really to show them aging so much as to show their journey into maturity.

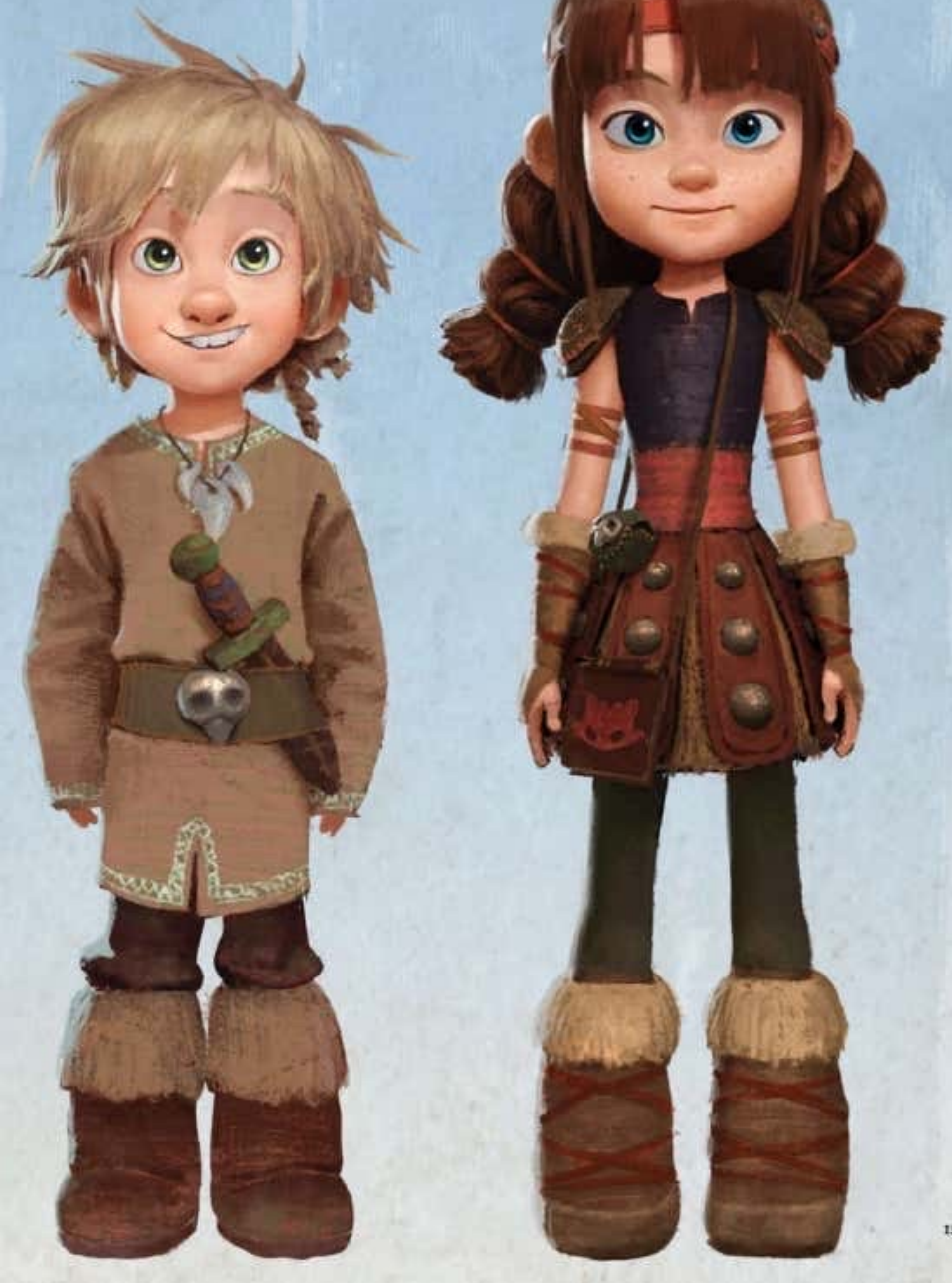
Astrid and Hiccup are in their thirties when they are the Viking king and queen of New Berk. Their kids have their parents' personalities but switched up a bit. The girl has some of the nervous side of Hiccup and carries notebooks like him. The boy displays the adventurous, turbulent side of Astrid.

—*Pierre-Olivier Vincent, Production Designer*





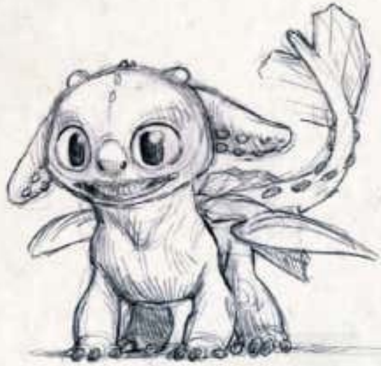
OPPOSITE, TOP AND BOTTOM: Color Keys - *Woonyoung Jang*
LEFT: Son and Daughter Art Concept Models - *Leo Sanchez*
BELOW: Son and Daughter Final Paint - Woonyoung Jang,
Art Concept Models - *Leo Sanchez*

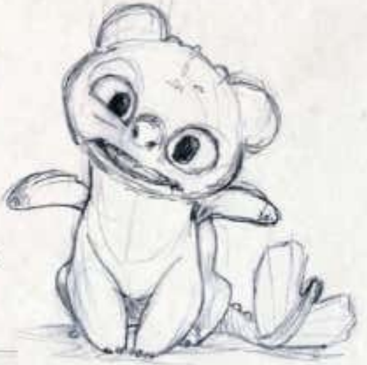


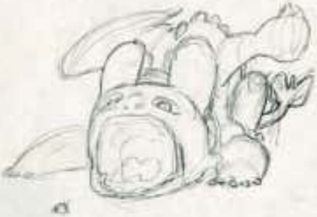
Night Lights

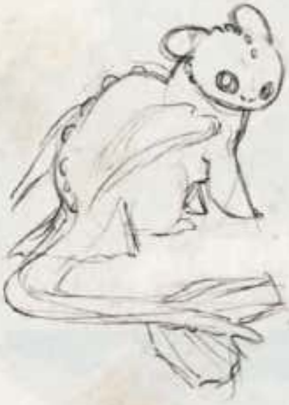
The dragon babies at the end of the movie look like a combination of Toothless and the Light Fury. They take to the sky, flying together like little ducklings. We've nicknamed them "Night Lights."
—Dean DeBlois, Writer, Director, Executive Producer

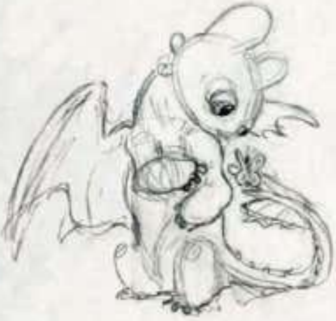
THIS SPREAD: Baby Fury Sketches • Simon Otto • Pencil

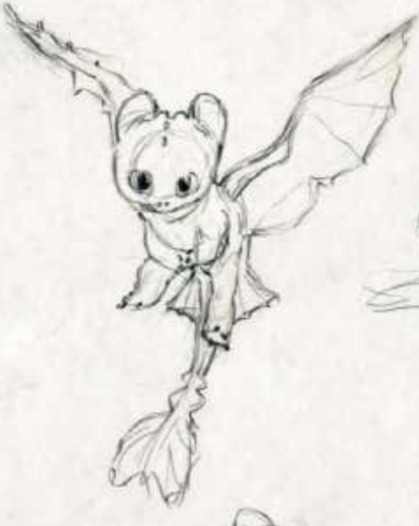


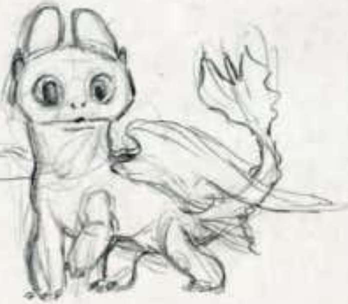


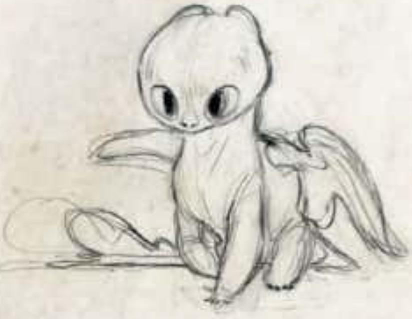


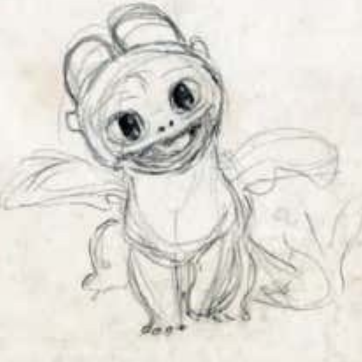


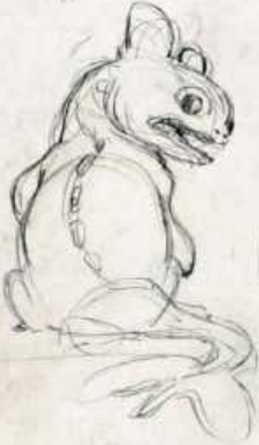


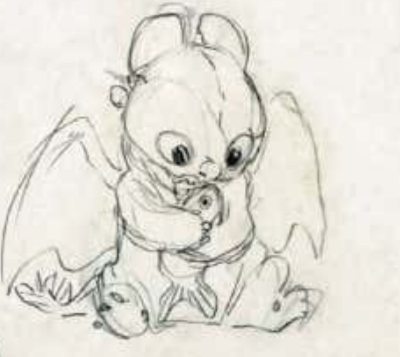


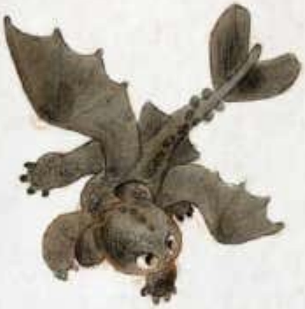


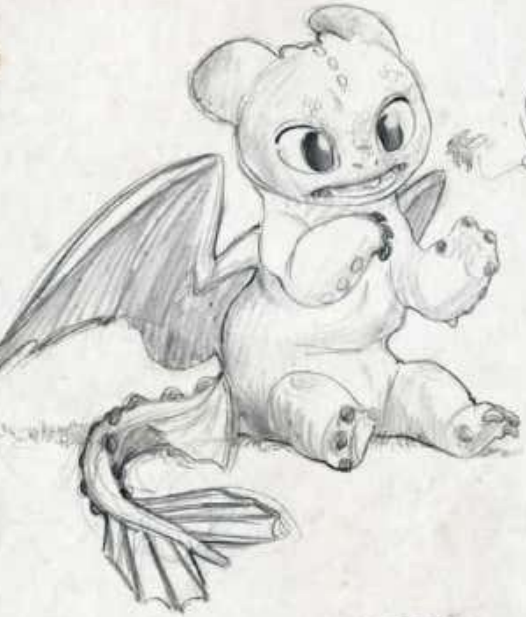


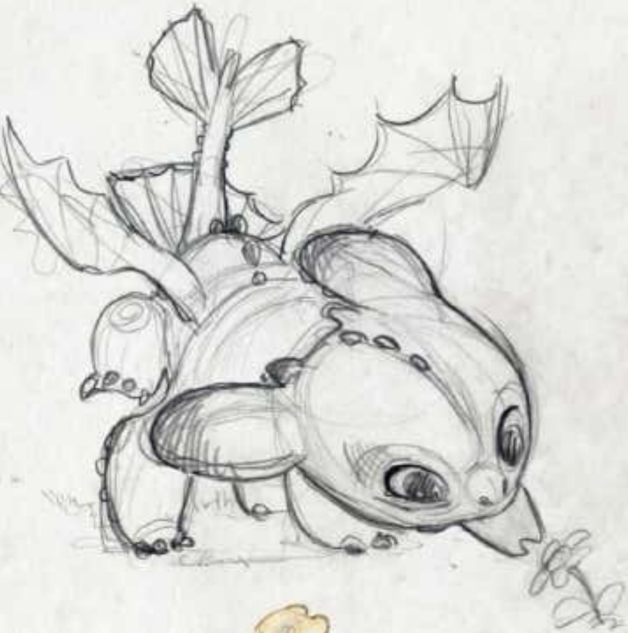


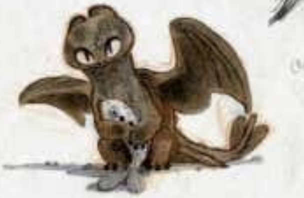


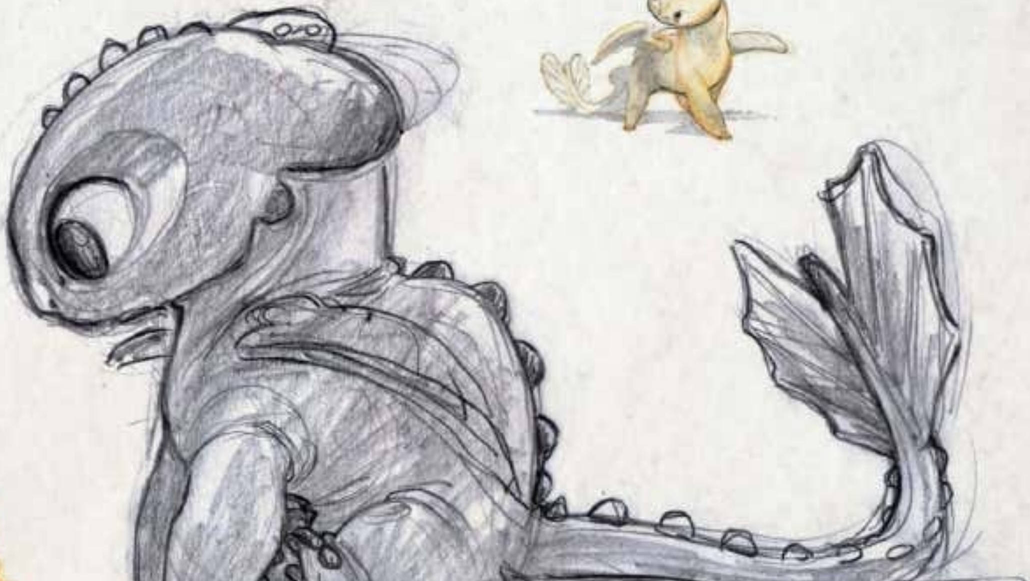


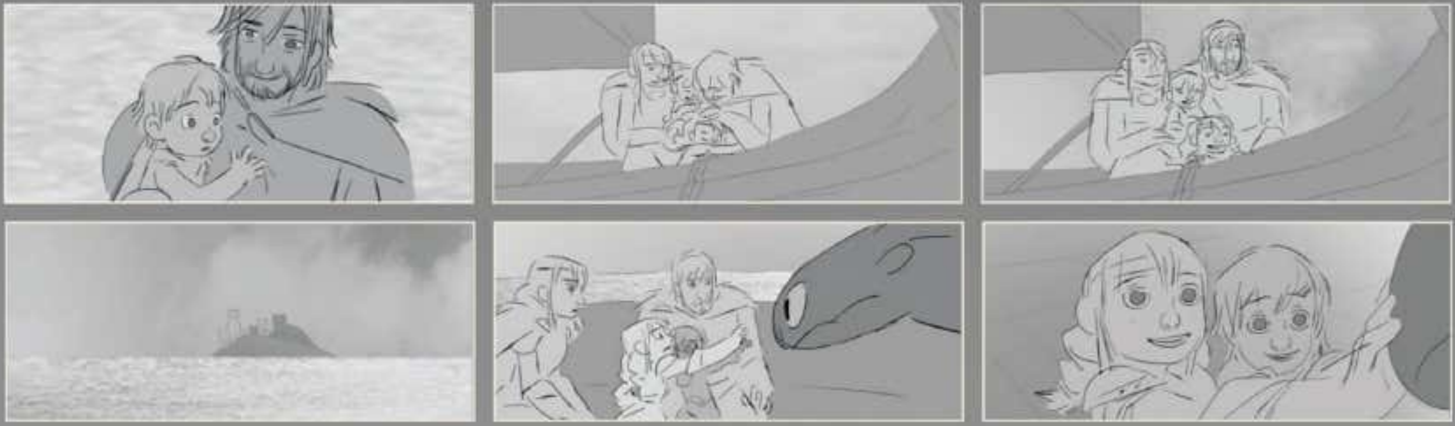


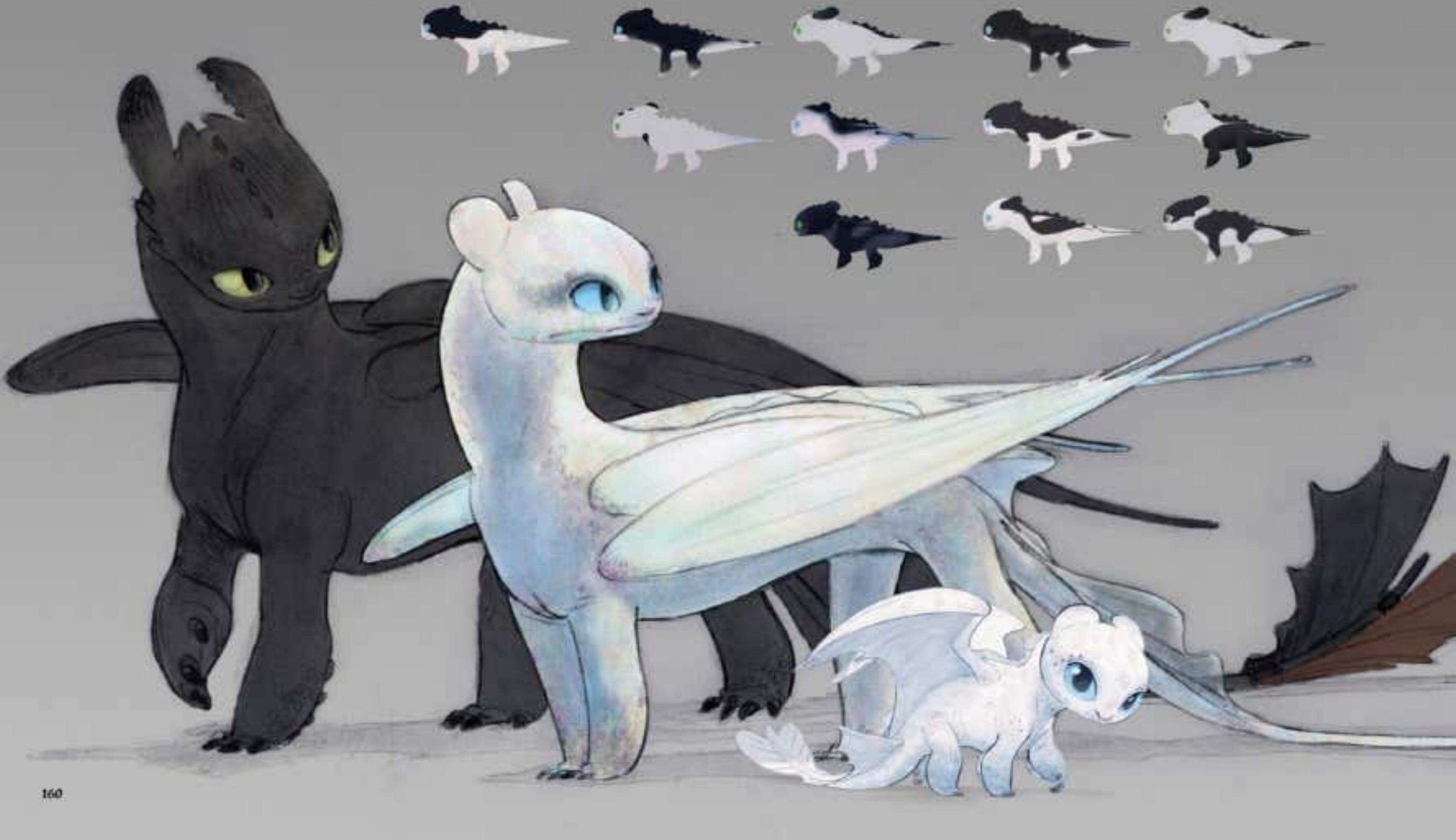


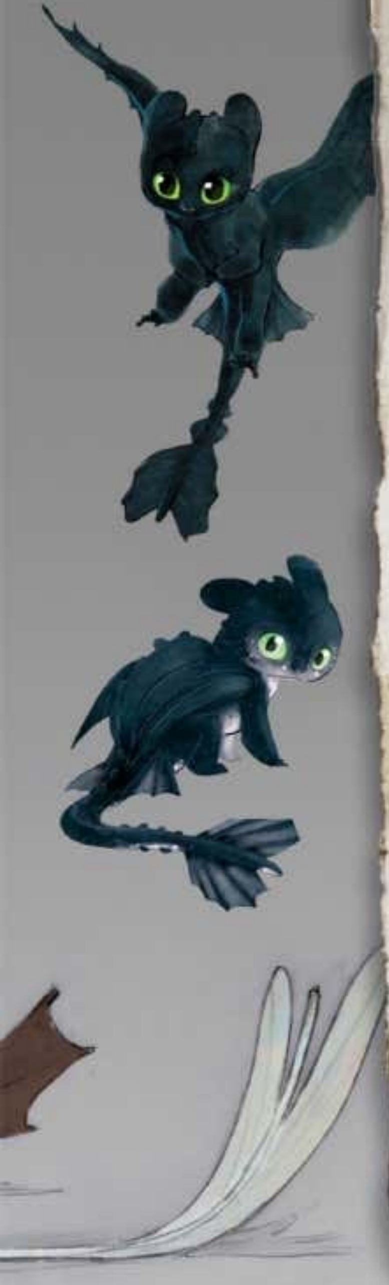












Dean built one of the best friendships of all time. I am so in love with Hiccup and Toothless as a duo. I want to live in their world and be with these characters. We survived Stoick dying in the second movie, but are we going to survive separating Hiccup and Toothless in this movie? I think the authenticity of the story and the realization that the characters wind up where they belong is what answers that question. In the end, the characters become the very best versions of what they should be. And seeing the Night Lights and Hiccup introducing his kids makes it all okay in the end.

—*Kate Spencer Lachance, Co-Producer*

OPPOSITE TOP: Storyboards · *Tron Mai*
OPPOSITE MIDDLE: Mixed Baby Fury Concepts · *Woonyoung Jung*, Model · *Abraham Meneu Oset*
OPPOSITE BOTTOM: Toothless, Light Fury and Children · *Simon Otto*
LEFT: Baby Furies · *Simon Otto*
RIGHT: Nightlight

Afterword

A CELEBRATION OF PASSION

As you read this, *How to Train Your Dragon: The Hidden World* has already debuted in theaters across the globe, once again transporting audiences on an imaginative journey to Berk, and the breathtaking, mythological world of Vikings and Dragons. This film is the final chapter in the beloved animated trilogy that has captivated hearts for nearly a decade. It's rare that audiences are given the gift of watching characters' lives transform over the span of ten years and three films—growing with them along the way. The result is that Hiccup, Toothless, and Astrid have come of age on the big screen, and the expanding audience is deeply invested in who these characters have become.

Before I became the President of DreamWorks Animation, I discovered *How to Train Your Dragon* as a fan. I sat in the dark transfixed by the complex story of a "boy and his pet," told in the greater context of a complicated father/son relationship, all set in a society fighting a war against an enemy it didn't understand. Hiccup's desire to befriend Toothless required an act of rebellion so heroic that it redefined his society, and changed him from boy, to man, to leader. Dean DeBlois and Chris Sanders masterfully transformed the seeds that were planted in Cressida Cowell's imaginative book series into an epic story that came to life with an emotional acuity that defied the boundaries of animated film. Not only did they write this compelling tale, but as former animators themselves, they artfully directed the team of artists and animators at DreamWorks to create a film series that I believe stands alone in its groundbreaking visual accomplishments.

After the first film, the creative responsibility for the trilogy fell to Dean DeBlois, who wrote and directed the last two films, devoting nearly a decade to bringing this story and these characters to life and ultimately to their dramatic conclusion.

DreamWorks is famous for creating immersive worlds, whose idiosyncratic beauty is often the very thing at risk in the plot—and *How to Train Your Dragon* gives you just that kind of visceral experience. Much of this book has been devoted to the

OPPOSITE AND OVERLEAF: Final Film Frames

creation of the incredible, compelling world of *How to Train Your Dragon: The Hidden World*. It is indeed in a class of its own in the animated film world—hitting unmatched high notes in both artistry and technological innovation. Throughout the course of the film's production, I would look forward to driving through the studio gates each day in anticipation of seeing the latest world created by our production designer Pierre-Olivier Vincent, the next story reel from an incredibly passionate team of story artists, or preview the newest advancement from the effects wizards. Each day we were always presented with the discovery of something new, and inherently something magical to watch.

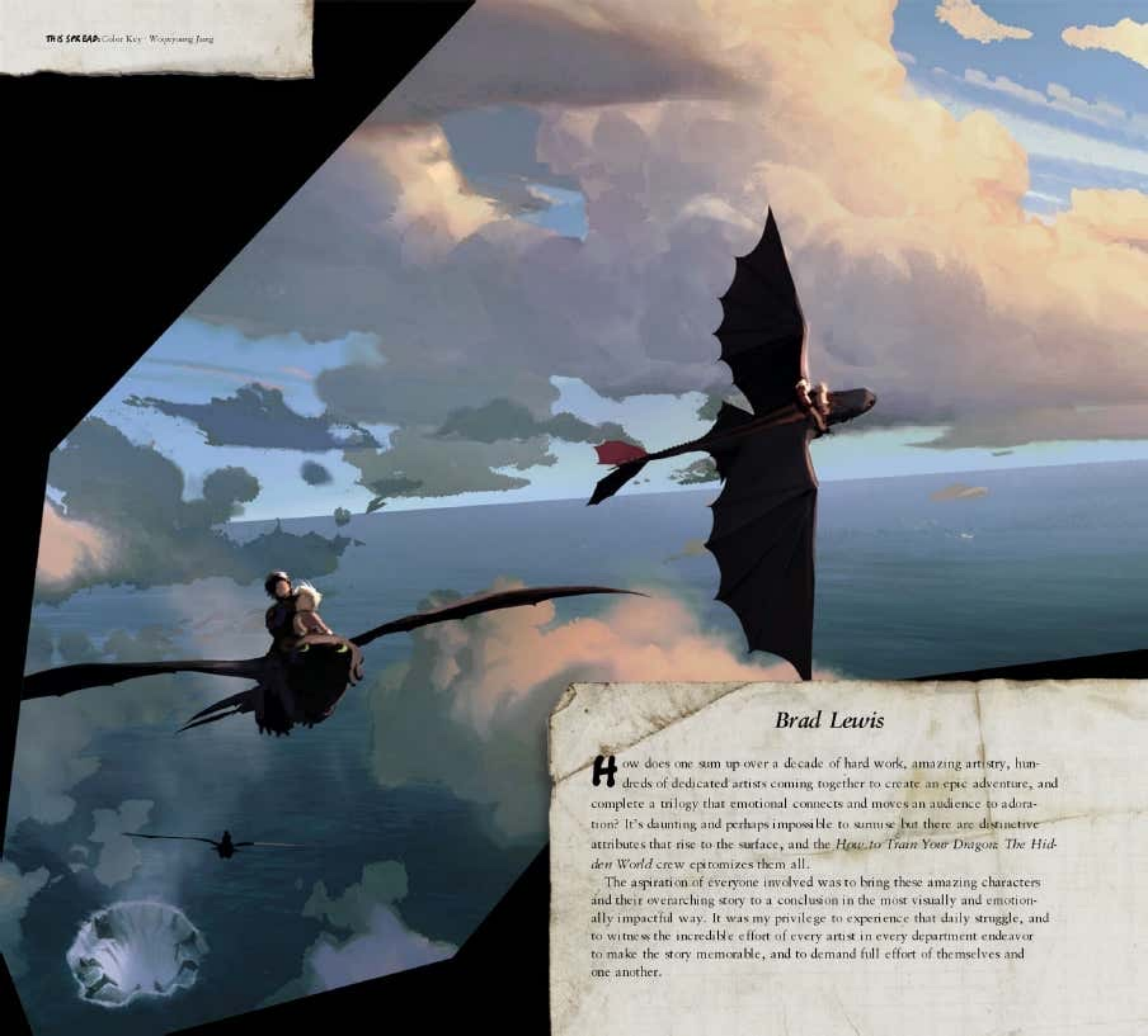
In addition to amazing worlds, DreamWorks' stories also celebrate unconventional protagonists whose outsized dreams send them on incredible journeys that land them in places they could only have imagined ... in their dreams. As much as any character the studio has created, Hiccup certainly embodies that quality, and that kind of daring may define DreamWorks as a studio as well. From its bold and auspicious beginnings through its years as a public company, until its recent acquisition by NBCUniversal, DreamWorks has undoubtedly been unconventional, but always chasing the biggest of dreams. Thank you to the filmmakers, the artists, and the incredible crew of *How to Train Your Dragon: The Hidden World* for chasing your dreams.

—Chris deFaria, President, DreamWorks Feature Animation

"I remember talking to Dean ages ago, before I'd even finished working on the looks. I think I was on look two of the twelve-look series. I was telling him my idea of the overarching theme. The basic premise was: What if dragons really existed? What would they look like? What would they be? But the whole story are answers another question: If dragons really existed, then where are they now? That is the overarching question; that is the question my twelve looks and the three movies are answering."

—CRESSIDA COWELL

THIS SPREAD: Color Key · Woonyoung Jung



Brad Lewis

How does one sum up over a decade of hard work, amazing artistry, hundreds of dedicated artists coming together to create an epic adventure, and complete a trilogy that emotional connects and moves an audience to adoration? It's daunting and perhaps impossible to surmise but there are distinctive attributes that rise to the surface, and the *How to Train Your Dragon: The Hidden World* crew epitomizes them all.

The aspiration of everyone involved was to bring these amazing characters and their overarching story to a conclusion in the most visually and emotionally impactful way. It was my privilege to experience that daily struggle, and to witness the incredible effort of every artist in every department endeavor to make the story memorable, and to demand full effort of themselves and one another.

What is special about the process of creating a computer-animated feature film is how the story starts with a spark of an idea and a pencil sketch, and then watch as each additive creative step expands, enhances, and grows those ideas in artistic complexity. By the time the score is added to the final film in post-production, which is the ultimate step of excellence, the culmination of the work of hundreds of talented artists and their individual contributions are merged into a single harmonic voice. It is one of the single most powerful artistic experiences in the film business.

The connection to this story and to these characters for our crew and audience is a special and magical thing, and it is the spiritual fuel we thrive on. The *Dragon* trilogy in particular strikes a distinct chord in people, and it is for that reason, and the chance to emotionally inspire an audience, that we tell our stories. Hiccup, Toothless, and Astrid will forever connote for people archetypal characters that inspire and allow us to see the best in ourselves, and in one another.

This film brought with it special opportunities and challenges from the outset, embracing new technology throughout the technical pipeline, and the intimidating creative challenge of dramatizing and visualizing a story that encompasses incredible scope and scale, epic adventure, and deep emotional drama. It dared Dean DeBlois and the crew to rise to another level, to show the world what can be accomplished if we set ourselves aside and remain focused on executing our collective artistry, based on everything we've learned to date, and to perform to our own high standards.

Finding the truth in a story is about discovering truths about ourselves and putting them through the prism of our characters and story. The discussions in meetings and dailies about what we feel in our hearts, about what these characters feel, and how they would react in any given situation, are a rare privilege and bond we'll share forever. I want to thank everyone for giving so much heart and soul to this show, and for the deep level of care and concern you have for making something genuinely outstanding and special.

We can all look back for the next several decades and be proud of what we've accomplished together, and only those of us in the animation industry can truly appreciate what "together" means. There is no greater collaborative art form in cinema, and we all are inextricably connected forever and can proudly tell our friends and family that we worked on *How to Train Your Dragon: The Hidden World.*

—Brad Lewis, Producer, 2018

Bonnie Arnold

Our journey with dragon-flying Vikings began in 2000 with the publication of Cressida Cowell's picture book, *Hiccup the Seasick Viking* and continued in 2005 with *How To Train Your Dragon by Hiccup Horrendous Haddock III.* Three films, twelve years, and over 1800 artists later, I am still in love with the story, the characters, and everything this remarkable world has meant to us at DreamWorks Animation—where, in my opinion, we have the most talented animation crew in the world.

It's hard to express the gratitude I feel for all the extraordinary individuals who've helped bring this story to the screen. First, my heartfelt thanks to Cressida. You've been a patient and supportive partner in this process and your insight has always been valued and appreciated. And to Chris Kuser, our development executive who had the foresight and good taste to discover the book and bring it to the Studio.

I am particularly grateful to director/writers Dean DeBlois and Chris Sanders who, in the original adaptation, elevated the story and characters from a wonderful book to an epic movie experience. Dean, your continuing commitment and vision has unfolded before our eyes and has always been our inspiration and guiding light.

Hiccup and Astrid would not exist, as we've come to know them, without the energy and talent of Jay Baruchel and America Ferrera, who breathed life into their characters and transformed digital figures into living beings we have all come to care about. It has been a delight to go on this adventure with all four of you. Gerry Butler, thank you for your authentic and soulful portrayal of Stoick. You were the first voice actor to be cast and I remember how excited we all were when you said 'yes.' Craig Ferguson, both you and Gobber have big hearts but you also infused him with your wicked sense of humor. Cate Blanchett, I recall when Dean told me he had written a part just for you in *Dragon 2,* and you gave Valka your strength and compassion.

Pierre-Olivier Vincent, your artistry and creativity are a perfect match for this story. The movies, as well as these art books, would not be possible without you and the talents of your outstanding team, especially Nico Marlet, Woon Jung, Iuri Lioi, Kirsten Kawamura, Zhaoping Wei and Liz Camp. And including, of course, the marvelous team of Linda Sunshine and Iain Morris, writer and designer of the art books for the second and third films.

It has been a special and rewarding experience to work with Paolo de Guzman, Mark Hester, John Carr, Damon Crowe, Lawrence Lee, Tron Mai, Kevin Ochs, Simon Otto, Matt Paulson, James Thornton, Pablo Valle, Dave Walvoord, and Gil Zimmerman. I have watched you collaborate, lead, and guide your crews over these years. You made my job a pleasure.

John Powell, Randy Thom, and Roger Deakins—maestros of music, sound and light. The three movies would not be the same without your unique artistry.

In addition I want to acknowledge the invaluable contributions of all the folks at DreamWorks, from visual development to post-production and everything in between, whose dedication over the years has helped make these movies so memorable and my own journey so fulfilling.

I am especially appreciative of Kate Spencer Lachance, with whom I've had the honor to work, and who has made such a huge contribution to these films and to the franchise. She is an indispensable collaborator and dear friend. And thank you to the outstanding Jed Schlanger and Rachel Zusser, and our incredible staff Melinda Farrar, Ryan Behnke, Joanna Cherensky, Jennifer Frey, and Sam Hinton, who have supported the films tirelessly.

Last but not least, thank you to Chris deFaria and Brad Lewis who have shepherded this third film during the toughest part of the race, ensuring that we'd get to the finish line with all the support the movie needed and deserved.

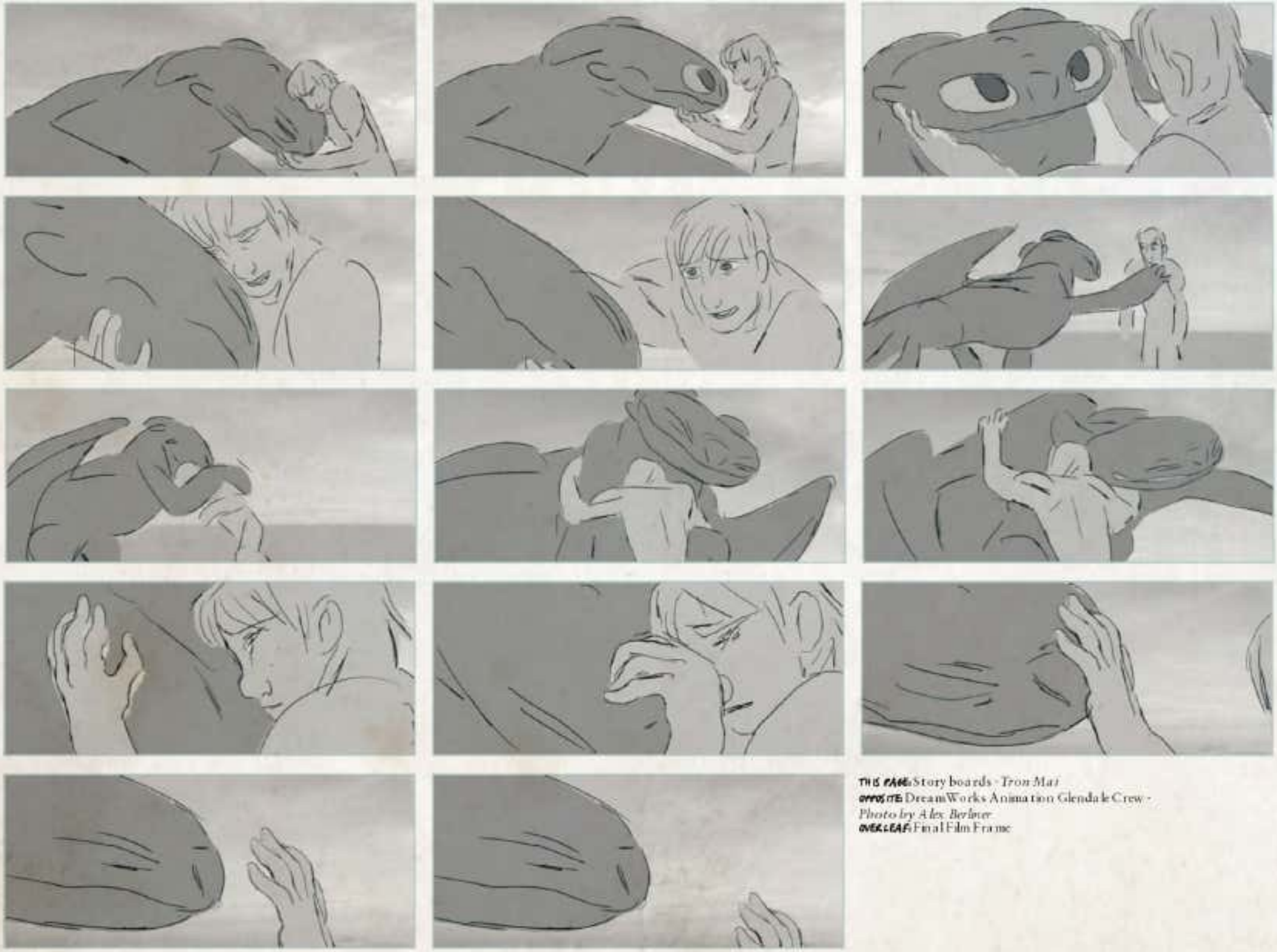
These people are not just colleagues but cherished friends, and a very big part of my life over the last twelve years. I value it, the experience, and them, the people. They prove that, like the Vikings of Berk, it really does take a village.

—Bonnie Arnold, Producer, 2018

TOP AND LEFT: *How To Train Your Dragon* Early Concept Art · *Nico Marlet · pencil & marker*
OPPOSITE TOP: Romantic Flight Clouds Early Concepts · *Woonyoung Jung*
OPPOSITE BOTTOM: Color Key · *Woonyoung Jung*

Legend says that when the ground quakes or lava spews from the earth, it's the dragons letting us know they're still here, waiting for us to figure out how to get along. Yes, the world believes the dragons are gone, if they ever existed at all. But we Berkians know otherwise. And we will guard the secret until the time comes when dragons can return in peace.

—FROM THE SCREENPLAY BY DEAN DEBLOIS



THIS PAGE: Storyboards - *Tron Mai*
OPPOSITE: DreamWorks Animation Glendale Crew - *Photo by Alex Berliner*
OVERLEAF: Final Film Frame

Acknowledgments

DreamWorks would like to thank: Chris deFaria, Dean DeBlois, Brad Lewis, Bonnie Arnold, Jay Baruchel, America Ferrera, Ryan Benke, Liz Camp, Joanna Cherensky, Cressida Cowell, Terry Curtin, Jim Gallagher, Michael Garcia, Cynthia Hernandez, Sam Hinton, Robbin Kelley, Barbara Layman, Heather Oster, Abhijay Prakash, Jerry Schmitz, Megan Startz, Mike Sund, Joni Torres, Casandra Tuttle, Pierre-Olivier Vincent, Alex Ward, Ruthie Wittenberg, and last but certainly not least, the entire cast and crew of *How to Train Your Dragon: The Hidden World.*

Dark Horse would like to thank: Corinne Combs, Barbara Layman, Michael Sund, John Tanzer, Alex Ward, and Susan Weber at NBCUniversal, Bonnie Arniold, Liz Camp, Brad Lewis, Casandra Tuttle, and Pierre-Olivier Vincent at DreamWorks, and Nick McWhorter and Kari Yadro at Dark Horse Comics. Many thanks for Linda Sunshine's text and Iain R. Morris for the book's design.

"Any run-of-the-mill paradise boasts sunshine and beaches. Not us. We've got something no one else can touch. We, my friends, have dragons! Lots and LOTS of dragons!"

About the Author

LINDA SUNSHINE is the author of more than sixty books, including books about the making of such movies as *Schindler's List*, *Monsters Vs. Aliens*, *Catch Me If You Can*, *E.T. the Extra-Terrestrial*, and *Saving Private Ryan* as well as several novels and humor books. Her most recent titles include *Celebrity Vineyards: From Napa to Tuscany*, *American Nurses*, and *Through Maria's Eyes*. She lives in Los Angeles with her own little dragon, Bernie Brooklyn.

COVER ART: Pierre-Olivier Vincent

DarkHorse.com
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